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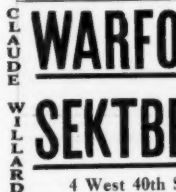
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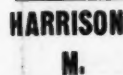
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NATIONAL CIVIC MUSIC ASSOCIATIONS HOLD FOURTH CONVENTION IN CHICAGO

Between Five and Six Hundred Delegates, Representing One Hundred Cities in Attendance, Including Many Well Known Artists—Success of Organization Largely Due to the President, Dema E. Harshbarger—Value of the Work Stressed by Prominent Speakers, Among Them Samuel Insull—All Attend Chicago Opera Performance

The fourth annual convention of the National Civic Music Associations of America (held in the Red Lacquer Room of the New Palmer House, Chicago) opened January 13 with an attendance of between five and six hundred delegates, representing one hundred cities, this being a marked increase over that of last season.

This attendance is a salient demonstration of the steady growth of interest shown in this truly unique plan, in which concerts may be given without financial loss to the city or the organization which presents them. Dema E. Harshbarger, president of the Civic Concert Service, Inc., its originator, has already proven its worth, and the enthusiasm and interest manifested by the delegates at the various sessions was proof indeed of their hearty endorsement of the idea and their desire to cooperate.

In this day and age, with the Chicago and Metropolitan opera companies, the greatest artists in the world are easily available, but great artists are expensive and the financial responsibility is often too much for a small town or city, for no one, especially the business man—who is after all, the one called upon to face this deficit—likes to pour his money down a "hole in the floor," so to speak. To present great artists without financial loss has been accomplished in the plan worked out and perfected by Miss Harshbarger in this Civic Music Association idea, and there is one important point that is worth remembering, namely, that through this plan, the average citizen who has not been heretofore interested in attending concerts, has enlisted under the Association banner. Once they begin to attend concerts, they keep it up. This naturally makes for an increase in attendance and a growing demand for the various musical instruments, such as Victrolas, etc.

The opening session on January 13 was a round table discussion of the artists who have been a success in their respective cities and the names of such become an approved list from which the delegates from new cities may select their course of concerts. In this connection it may be of interest to the general public to know that such artists are approved from three standpoints: first, their artistry; second, the attitude of the artist, whether unpleasant or otherwise, toward the public in the cities in which they appear; third, and last, the cooperation or the lack of it extended by the managers of said artists. In addition to this approved list of artists who have already "made good" the various delegates suggest the names of other artists who should be taken under consideration.

On January 14 the sessions were devoted to a general discussion by the delegates of the details of operation in connection with the organizing of local Civic Music Associations. It is, of course, generally conceded that those who attend concerts, in every type of city, are in the minority, and it is important to note, that, through the plan followed by the Civic Music Associations, not only has there been an increased attendance but also a marked growth of musical appreciation. This minority already mentioned, of course, are those who make up the audiences for everything musically worth while in their respective cities. It is because of this condition that it has been impossible for the average city to present the artists they wish to have, without financial loss. The remedy for this lies in the Civic Music Association plan, and the fact that it has been accepted by over one hundred cities and that additional ones are constantly requesting it, speaks for itself as to its value.

A point brought out at these sessions is that, through the Civic Music Association plan, the business men of the city where it is in operation have learned to respect the organization and attend the concerts.

Victor Brown, president of the Civic Music Association of Milwaukee, Wis., at one of these sessions told how the board of directors of Milwaukee, which consists of fifteen of its most prominent citizens who took an active interest in the promotion of this plan, had, in addition, become actively interested in music itself, and were regular attendants at musical events presented in Milwaukee. He also brought out the fact that, when organizing this same board of directors to further this plan, these same men gave him a willing ear because he explained the sound financial foundation of this plan. The board, headed by Mayor Hoan, accepted their posts willingly, because of the artistic uplift its success would naturally engender.

During the Friday sessions the Civic Concert Service received suggestions as to the type of program which had been most successful, and the general desire voiced was that the artists presented under this plan would continue to build his, or her program, from the best of musical literature. Thus, the appeal would not be to the lowest intelligence (that is to say, to those who were musically uneducated), but in such a manner as to bring the audience up to them; in short, to entertain and educate at the same time.

When one goes into an art gallery and views a masterpiece, one recognizes it, instinctively, whether technically

educated or not, and musical artists can build their program in such a manner as to convey to their audience the great art there-in embodied.

Friday evening, the gala performance tendered to the visiting delegates was presented at the Auditorium Theater, with Muzio, Mason, Cortis, Marshall and Formichi appearing in Cavalleria Rusticana and Pagliacci. The enthusiastic audience was a veritable inspiration, for a better performance has not been presented during the current season.

Saturday morning was given over to the question box, and

fancy to the task of establishing herself in material matters, Chicago today is winning supremacy in things artistic as (Continued on page 30)

FIDELIO REVIVED AT THE METROPOLITAN

Conductor Bodanzky Makes the Most of His Opportunities and Wins Added Praise for His Recitatives Inserted in This Interesting Beethoven Work—Larsen-Todsen, Bohnen, Schuetzendorf, Fleischer, Meader, Schorr and Laubenthal Head Cast—Chorus Superb—Other Operas of the Week.

Beethoven's great opera, Fidelio, was reintroduced into the repertory of the Metropolitan Opera House on the afternoon of January 22 and was heartily applauded by a large audience. This opera, the only one Beethoven ever attempted, is revived this season, apparently because of the fact that this is the centenary of Beethoven's death. Why it is not steadily on the repertory of both American opera houses—Chicago and New York, since this great and wealthy country of ours has only two—may be cause for wonderment. Certainly it is a work that must be enjoyed by all lovers of the classic mode, and that the classic mode finds many adherents in America would seem to be sufficiently demonstrated by the applause that always greets the great orchestral works, from Bach to Brahms, when they are played by our symphony orchestras—and there is scarcely a concert at which they are absent. However, the fact is that Fidelio is rarely played, so rarely that it comes to us as a new impression.

The impression is of real greatness. Beethoven may not have been inspired to write many pleasing tunes for this score, but he built up a deeply impressive whole, and especially in the moments of dramatic intensity was at his best. True, some of the music sounds strangely old fashioned, more old fashioned even than the recently heard Magic Flute of Mozart. There are extended cadences, with seemingly endless repetitions of tonic-dominant progressions that are curiously unimpressive to modern ears. They belong to a style long since obsolete, a style which was discarded by Beethoven himself in his later years, and used, indeed, only on rare occasions even in Fidelio.

In the construction of this opera one feels that Beethoven was torn between his passion for musical form and his dramatic instincts. Many of the musical numbers, in spite of their dramatic meaning, are worked out according to familiar musical forms—a custom, it may be said, that lasted until Wagner's time. But the forms chosen by Beethoven are rather instrumental than vocal, while the forms chosen by most successful operatic writers have been rather vocal than instrumental. It might be difficult to prove this with figures. It is more a matter of vocal and instrumental feeling than of any absolute formalism. Yet even in Beethoven's day his contemporaries found him lacking in the vocal style, and his writing poor for the voice. What his contemporaries could not conceive of was opera, like Wagner's, where the instrumental would absolutely predominate. But Wagner adapted a vocal style to his orchestral writing, while Beethoven wrote, at times, symphonic music for his opera, music from which the voices might be quite well omitted without much loss.

At times, however, Beethoven wrote real dramatic music, and the effect of these passages was greatly heightened at Saturday's performance by the recitatives composed for this revival by Bodanzky, recitatives which serve to knit the whole dramatic fabric together into a single whole, such a dramatic whole as we moderns are now so fully accustomed to so that we lose the effect of the drama if it is absent. These recitatives have been composed by Bodanzky with extraordinary (Continued on page 16)



Harris & Ewing photo
LYNNWOOD FARNAM,
Organist, who again will give a series of all-Bach recitals on successive Monday evenings in February, beginning February 7

many helpful suggestions were offered as to the handling of the local publicity for the artists and the intelligent guidance of the local publicity manager. The conference came to a close with the luncheon tendered the delegates Saturday noon. The speaker of the day was Samuel Insull, president of the Chicago Civic Opera Company, who presented an interesting talk on the reason why the average business man should take an interest in music. "Having devoted her in-

SAN FRANCISCO OPERA PLANS OUTLINED FOR 1927

SAN FRANCISCO, CAL.—At the annual meeting of the San Francisco Opera Association, held at the Hotel St. Francis, January 14, Director Gaetano Merola made a number of important announcements that met with the genuine approval of the many members and officers of the organization in attendance. That Tristan and Isolde would be heard aroused tumultuous applause not only because this will be the organization's first venture in producing Wagnerian opera but also because Alfred Hertz, leader of the San Francisco Symphony Orchestra, has accepted the invitation to conduct the work. Among the twelve operas to be given, two novelties are to be included during the two-and-a-half weeks' season. One will be Puccini's Turandot; the other Giordano's La Cena Della Beffe. Of the older masterpieces to be revived besides Tristan, are Thomas' Mignon and Verdi's Falstaff. Operas previously presented by the San Francisco Opera Association, which will again be produced, include Aida, Il Trovatore, La Boheme, La Tosca, Pagliacci, Romeo and Juliette and Carmen. Although the list of artists to interpret these operas

is not as yet complete, a few were named with whom contracts have already been signed. These are Giovanni Martinelli, Lucrezia Bori, Antonio Scotti, Lawrence Tibbett, Elsa Alsen, Kathryn Meisle, Rudolph Laubenthal, Ina Bour-skaya, Ezio Pinza, Angelo Bada, Milo Picco and Louis D'Angelo, all of them artists of the Metropolitan Opera Company.

Of other important features of the meeting was the reading by Edward F. Moffat, secretary-treasurer of the opera association, of the past season's financial statement. There was also an election of the board of governors under whose supervision the 1927 season, which begins September 19 and closes October 6, will be given. Other speakers were Horace Clifton and Milton Esberg, both officers of the Association, and the president, Robert Bentley, chairman of the meeting who stated that the Los Angeles Opera Company, with which the San Francisco organization has amicably combined, will give a season identical with that in this city and immediately following it.

C. H. A.

EVERY SUCCESSFUL SINGER MUST KEEP ACTIVE, GALLI-CURCI BELIEVES

Famous Diva Is Interviewed in Her New and Beautiful Fifth Avenue Home.

It is a beautiful home that Mr. and Mrs. Homer Samuel have bought for themselves in the most fashionable residential section of Fifth Avenue. One steps from a rather bleak December sidewalk right into the interior of an exquisite old Italian dwelling of the highest class. Every single item of the furnishing is Italian, chosen with a marvelous eye for style and taste. In the hallway there is, for instance, a pair of old hand-wrought iron gates that probably can not be matched in America.

At present la famiglia Samuel will not have much time to spend in their new home, for Mrs. Samuel—whom we might as well refer to from now on as Mme. Galli-Curci—is a busy person during the winter—Mr. Samuel, too, as far as that goes, since he accompanies her whenever she sings; then in the spring, almost as soon as the season is over, they go to their lovely place in the Catskills.

Mme. Galli-Curci, seated at the end of the large sofa in front of the huge fire-place in the large living room, looked the picture of health as she greeted the *MUSICAL COURIER* staff writer. She is here for her annual season of ten performances at the Metropolitan, singing the regular repertory of roles which have made her famous and for which she has done the same. She will add nothing new to the regular list this year but will sing the role of the Princess in *Le Coq d'Or*, which was the latest addition to her roles, made three or four years ago here at the Metropolitan.

Her first appearance at the Metropolitan this year was on January 5 as Violetta in *Traviata*, and in this performance she showed that her voice is in splendid condition and her vocal art even finer than ever before. Previous to coming to the Metropolitan, Mme. Galli-Curci had sung her usual quota of concerts throughout the country—and a "quota" for her, always represents as many concerts as she is willing to sing—and when she finishes her opera season she will resume her tour, going first to Florida, where she will sing eight times, and then cross the strait for one or two appearances in Havana, Cuba, before she comes back to fulfill the long, early spring schedule that has already been made for her.

"Don't you find that so much travelling tires you?" "That's what they all ask me," she said. "Strange as it may seem, I find it, on the contrary, refreshing, principally because my managers arrange the schedule so carefully that I am never fatigued. I sing, as you know, no more than twice a week when there are long jumps to make, and three times at the most, so that I practically always arrive in a city where I am to sing the day before the concert and have plenty of time to recover from any possible fatigue that the journey might have caused me.

"After all, fatigue, I think, is largely a question of the way one thinks. There is practically always something to interest me, inside or outside the train, and I rarely find time to think of being tired. In fact, as long as I am active in whatever way it may be, I never get tired. It's only when something occurs that keeps me inactive for a while that I ever

think of getting tired. I must be active, either physically or mentally. The summer is by no means a quiet period for me. We live at our home in the Catskills but are anything but lazy there. For physical exercise there is golf for both Mr. Samuel and myself; nearly every day over the nearby links of the Pacatakan Club. And there is always my work in the studio, work on the voice, work on the repertory—work of several kinds. I can't conceive of an artist who does not devote himself in his spare time to constant study to advance himself towards his ideals. The only thing that can keep an artist up to form is the constant advancement of his horizons. It is a trite thing to say, but none the less true, that the artist who stands still is going backwards. Besides, I have the habit of study which was trained into me ever since I was a little girl.

Much to the astonishment of the writer, Mme. Galli-Curci, who knew the interviewer was conversant with German, began to talk fluently in that language. "You see," she said, "as a little girl in Milan I was sent to a school there conducted by German Sisters and spent eight years under their tuition. You know how thorough that is. I did not enjoy it at the time but I have been glad ever since that my parents insisted upon it. Then when I had finished there I went to the Royal Conservatory in Milan. Before they discovered I had a voice I was destined to become a professional pianist. In fact, I have a diploma as pianist from the Milan Conservatory of which I am very proud. I am sure that the all-around musical education which I received there helped me greatly when I took up voice for my principal study."

And, surely, no one who has heard Mme. Galli-Curci either



Photograms, N. Y.

MME. AMELITA GALLI-CURCI

Before the big Italian fireplace in the living room of their new home in New York.

in concert or in opera can fail to recognize that she is that rare combination—a great singer and a fine musician.

PUCCINI AS SEEN BY HIS INTIMATE FRIENDS

By Dolly Pattison

A new book, *The Intimate Puccini*, by two of his dearest friends, Ferruccio Pagni and Guido Marotti, has just appeared, published by Vallecchi of Florence. A few extracts might prove interesting.

One day in June, 1891, a rather stout young man arrived with a lot of trunks, cases, parcels, valises, a piano, and a lady, at Torre del Lago, renting a modest little house belonging to one of the guardians of the Ducal property of the Venanzios. Nothing seemed unusual after the arrival of the new guest except the continuous piano playing which lasted for hours and hours each day, to the astonishment of the good villagers with whom Puccini used to converse during his recreation hours. But it was, however, only to his friend, the painter Pagni, that he revealed his contentment, saying, "I have just finished an act of Manon."

Puccini's passion for hunting is well known. From the Marquis Ginori, then proprietor of the lake, he had obtained the permission for an occasional day of wild duck hunting, but this hardly satisfied his passion, so he decided to poach at night. For months everything went smoothly; then one night two shots nearly reached him and his friend. Scared, they turned back to where they had come from, considering themselves lucky not to have been wounded. Still Puccini could not give up his favorite sport, so a few months later he audaciously betook himself across the lake to a little village. Hardly had he begun to shoot when a big voice shouted "Halt!"

"Caught," said Puccini. In fact, two guards took his gun from him, obliging him to give his name, etc. In court Puccini's lawyer admitted—that Puccini had fired the shot; "but," he said, "it was only fired in the air to try his new gun." Acquittal was the result, a triumphant return home and a spicy supper to his friends in the evening.

Another time he was detected again; in order not to be caught, he threw himself into the water, game and all, swimming to the other shore, saving himself and the basket full of game. Next day there was a big dinner of rejoicing with his friends.

Puccini having triumphed with Manon, before setting to work at another opera (which was to be La

Bohème), passed his days playing cards and other games with his friends for the most part in the rear of a shoemaker's shop. This easy, sedentary life increased the maestro's avoirdupois to such an extent that he was nicknamed "the rubber ball man." In despair he decided to take up sports and had a bicycle sent from Milan. "It was not an easy job to teach those 200 pounds or more to maintain an equilibrium and it was impossible to teach him to follow the turnings of a road, so one fine day he precipitated himself into a ditch full of stagnant, green, slimy water. For some time after he would hear no more of cycling, though later on he became quite an expert.

Amidst his successes, which followed each other fantastic-

ally, a bitter delusion awaited the maestro. A land company had bought the estate on which stood his primitive little nest and intended to develop it. He immediately set about buying a piece of ground on the opposite side of the lake; here he had a new villa constructed, throwing himself with all the fervor of an artist into the building of it, and, although busy with a new opera (*Tosca*), he was always midst the engineers, master-masons, marble workers, carpenters and painters. In his imagination he already saw the playing fountains, the big bird cages, magnificent roads, parading horses, wine cellars, etc., etc. But before it was finished his friend, Venanzio, came to tell him that his (Venanzio's) villa was to be sold. Puccini immediately bought it, only to rebuild it,

practically destroying the first villa and putting himself into a fury because all this preoccupation caused delay in his operatic work. "Curses on all the bricks, lime, and houses. I must work and here I am most of the time infuriating myself with this construction. What an ass I have been to allow myself to be conquered by those d— bricks! But it serves me right. I wanted it, so now I must keep it."

Puccini was certainly not considered "un coeur de femmes," still he was unable to resist the fascination of a pair of inviting eyes. During one of his sojourns outside of Italy, he became acquainted with a very beautiful lady who used to come to Viareggio for the bathing season. Puccini, in his cutter, sailed almost daily to Viareggio to visit his friend. Having been detected, he changed the place of rendezvous, but he was caught a second time by one who watched and whose presentiments never failed. Puccini got the worst of it when the next morning he went out, the village boys looked at him in a curious way, one of them exclaiming, Oh, son Giacomo, what did you do to your nose?"

In his later years, when Puccini began to feel ill, and especially towards the end, he was imbued with a religious feeling, a beatitude which illumined his face and grew stronger to the day of his passing on.

HIS SISTER A NUN

Puccini has a sister, a nun, to whom he was very much attached,



THE TOMB OF PUCCINI.

Puccini's remains now rest in the mortuary chapel especially constructed in the garden of his favorite villa at Torre del Lago and the chapel has been declared a national monument. The sculptor, Antonio Maraini, has executed panels of the muses, two of which are shown here. On the frieze about the weeping Muse will be found the names of all of Puccini's operas, from *Le Villi* to *Turandot* inclusive. The architects of the chapel and the tomb are Pilotti and De Carolis.

although he saw very little of her. When he began to compose *Suor Angelica*, his visits to the convent became frequent and he was greatly moved by the way the nuns used to receive him, so he brought them sweets and offerings to the Madonna, often entering the church to play the organ, just as he was wont to do when a boy at Lucca. The little nuns used to cluster round him in admiration, adoring him as if he were a saint. He used to gently joke with all those white bonnets, leaving the desire in them, after he left, that he should return soon. All these pretty scenes were used by Puccini in his *Suor Angelica*. "I am already on the other side," he often repeated, "and if I am still on this side, it is because God wills it."

Puccini was not at all interested in politics; when asked to what party or color he belonged he would proudly answer, "I am Italian." He used to say that he liked men like Crispi, who knew how to command and did not allow themselves to be commanded. "Now we have Mussolini, who has saved Italy from ruin."

On November 4, 1924, a large car, a Lambda, closely followed by another car, took the road towards Pisa. In the first was Puccini, his son and the two friends who wrote the book. In the second some intimate friends. After a short silence Puccini exclaimed, "My dear Mariotti, this is a sickness that not even in Belgium will they be able to cure! I am condemned!" At the station at Pisa a lady offered him a bunch of violets, of which he gave two to each friend, almost as a souvenir. The rest he took with him.

The express arrived on time. The maestro, looking out of the window, smiled his adieux. He seemed somewhat reassured. Not so his son, who stood behind him paler than death, forcing himself not to cry. His friends choked their sobs in their throats. The train began to move. . . . was soon out of sight. . . . they had seen their beloved Puccini for the last time.

BRUSSELS SEES A MAGNIFICENT TURANDOT

First Production Anywhere in French

BRUSSELS—The Theatre de Monnaie, which often assumes the role of innovator, has made it a point of honor to be the first to produce the French version of Puccini's posthumous opera, *Turandot*. This was not only an act of gratitude to the master; it also fulfilled a duty toward the public. For the fairy-world frame in which the action takes place is quite according to the prevailing taste of the day. The text as well as the music are so easily understood, moreover, that they represent the path of least resistance.

The general impression of the first Brussels performance corroborates the judgments from the other capitals where the work has been produced. The music of *Turandot* is by no means a negligible quality, although devoid of a well defined style, it seems to be the fruit of a compromise between the pure Italian melody, which vibrated through Bohème and Tosca, and a desire for modernity in the harmonies and colors of the score. If the great sweep of pathos and inspiration is thus often broken, our ears are at least satisfied by the new sonorities which they seem to crave.

The most interesting effort of the composer lies, no doubt, in his understanding of the importance of the chorus, which he has treated with a freedom, an aptness of accent and a polyphonic sense that are altogether remarkable. Whatever the opinion of the intrinsic value of the score, the magnificent production at the Monnaie, its splendor, taste and general balance, conquered all hearts. Any artistic weakness would fade before the opulence of these decorations, and this profusion of sumptuous costumes, harmoniously mingled to a rich and distinguished whole. It was unfortunate, nevertheless, that the vocal display was not equal to that of the scene. H. G.

Complete Cast of Singers for Covent Garden

LONDON.—Carlo Galeffi and Alexander Kipnis, baritones, and Nanny Larsen-Todsen and Grete Stückgold, sopranos, are among the new singers engaged for the coming season at Covent Garden. Both the baritones are members of the Chicago Civic Opera Company, and the sopranos are members of the Metropolitan Opera Company, Grete Stückgold having just been engaged for next year. Other prominent artists, not yet heard in London, who will appear this spring, include Helene Wildbrunn, celebrated Wagnerian soprano of the Vienna Staatsoper; Lotte Schöne, soprano of the Berlin Municipal Opera, Sigrid Onegin, contralto, and John O'Sullivan, Irish-French tenor. Aside from these, the complete list is as follows: (Sopranos) Katherine Arkandy, Maria Jeritza, Lotte Lehmann, Frida Leider, Göta Ljungberg, Delia Reinhardt, Elisabeth Schumann; (mezzo-sopranos) Evelyn Arden, Maria Olczewska; (tenors) Fernand Anseau, Luigi Gilla, Hans Clemens, Octave Dua, Karl Erb, Wilhelm Gombert, Fritz Krauss, Rudolf Laubenthal, Lauritz Melchior, Aurchiano Pertile; (baritones and basses) Paul Bender, Eduard Habich, Otto Helgers, Herbert Janssen, Victor Madin, Richard Mayr, Dennis Noble, Albert Reiss, Michele Sampieri, Emil Schipper, Friedrich Schorr, Mariano Stabile; (conductors) Vincenzo Bellezza, Bruno Walter, Robert Heger. M. S.

Teiko Kiwa in Warsaw

Teiko Kiwa, popular Japanese soprano, who this year is filling a second eight months' opera and concert tour through Germany, Austria, Poland and France, recently made nine appearances as Cio Cio San in Puccini's *Madam Butterfly*, during her successful return engagement in Warsaw, to capacity houses, and appeared as guest artist with the Philharmonic Orchestra, at the Warsaw Conservatory of Music, singing selections from Mozart, Bellini, Schubert, Schumann and Debussy. While there she assisted at the unveiling of the Chopin Monument which was an important and impressive ceremony, delegates from all nations attending. Miss Kiwa, owing to her great popularity, was appointed official delegate from Japan and placed a huge crown of white flowers at the foot of this artistic monument. She also attended all of the official banquets and ceremonies given by the municipal authorities in honor of this auspicious occasion.

JOSEPH ADLER'S IMPRESSIONS OF JAPAN

Joseph Adler has just returned from Japan. He went to that interesting country as the guest of some influential and wealthy Japanese friends and remained longer, and played oftener and under different circumstances, than is usual with visiting foreign artists in Japan. He brings home with him an amazingly interesting collection of photographs, programs and clippings from the Japanese press, both that portion of the press that is printed in Japanese and that which is printed in English. Just why important papers in Japan should be printed in English seems somewhat of a puzzle, but Mr. Adler says that not only are there many foreigners there who depend upon English as a sort of international language, but also that many Japanese business men read English.

The lives of the Japanese—at least, those of the upper classes—appear, from what Mr. Adler tells us, to be divided between an adherence to their own language, dress and customs, and the language, dress and customs of Europe or America. There is a good deal of regret among Japanese thinkers that this should be the case. They have so important a country, such important and beautiful national art, such wonderful understanding for exquisite culture in dress, art, architecture, landscape gardening and so on, that it seems to them a pity that their own national culture should give way to culture that is foreign but no whit more fine.

Mr. Adler's enthusiasm is infectious. In conversation with him it soon becomes patent that he was thoroughly delighted with things Japanese. He is not the political traveller who comes home talking excitedly of the progress and growth of Japan as if it were a danger, but an artist who has seen and heard much that delighted his artistic sense and describes it in a way that gives one to feel envy as well as pleasure. And although Mr. Adler was entertained lavishly in a social way, even having the honor of meeting some of the nobility, his talk never savors of the society column in a frivolous social sheet, but gives one merely the impressions of an artistic traveller.

Mr. Adler's host was Kikusaburo Fukui, director of the Mitsui Company. He is a very prominent man in Japanese business and diplomatic affairs and was one of the Japanese representatives at the Versailles Conference. He has a magnificent home in Tokio, or, rather, two homes. For when Mr. Adler was asked if this home was built in the Japanese or the European manner of architecture, his answer was that the front house—a mansion with as many as sixty rooms—was in Japanese style, while behind it in the grounds was a second house in the most modern and approved European or American manner.

It was in this house that Mr. Adler lived during his stay in Japan except while on his travels which took him to every part of the island. His more immediate host and friend was Iwao Fukui, son of the gentleman above mentioned. Iwao Fukui is a young man of superior talent and education, with a knowledge not only of European art, science and languages but of music as well. He is a good violinist and pianist, a pupil of Hans Letz and of Josef Adler, and is intensely interested in all modern Occidental cultural developments and no less so in the development of his own country, Japan, whose strides in this direction are far more rapid than any one of the world's older civilizations.

The Japanese, says Mr. Adler, are extraordinarily intelligent, and this intelligence is spurred on by ambition and inquisitiveness. At the same time, it is as impossible for the Japanese to understand fully the ideas and ideals of the European as it is for the European to understand the Japa-

nese. In music, says Mr. Adler, this is apparent. The hope of Japan is not in the adoption of European musical idioms but rather in the merging of the two idioms, the Japanese and the European, and this, he believes, is not only a possibility but a certainty.

Japanese music is, at present, highly interesting but utterly remote from the music of the Occident. Even the emotional basis of it is different. It is not merely a difference of tonality and intonation but a different intent. In Japanese music there are a mass of symbols expressing certain definite thoughts and feelings. It is a form of emotional story telling, not a structure of indefinite, nameless and unnameable emotions such as is the case in our music, but a clear definition of the intended emotions almost as if there were a musical alphabet.

Do they understand our music? In a way they do. Externally, at least, our music is clear enough to them, and they most certainly take pleasure in it and in the interpretations of great artists. There are also Japanese symphony orchestras, Japanese composers who write in our idiom, Japanese conductors, players, vocalists, teachers. The players in the symphony orchestras, says Mr. Adler, are all Japanese and are recruited from theater, movie house and restaurant orchestras. He seems to feel that it is remarkable—and certainly readers of the *MUSICAL COURIER* will agree with him—that a country so new to music as Japan is able to make up a native symphony orchestra.

Mr. Adler played to audiences which rarely have had opportunities to hear concerts by visiting artists. Concert prices, he says, are mostly too high for the majority of the people. In his case, however, as a compliment to his distinguished hosts, he accepted invitations to play in schools and in this way reached audiences out of the ordinary run of those who patronize concerts given by foreign virtuosi. Mr. Adler was asked, naturally, what he played and how the music was received. His reply was that he played just what he would play to any American or European audience and that the reception of these works was the same in Japan as it would be in any Occidental country.

Mr. Adler played fourteen times in Tokio alone, and several times in Kobe, Kyoto, Osaka, Nagasaki and Yokohama. He made his programs historical, including music from Rameau to Liszt and Rubinstein, and offering selections from every prominent composer of that period, which includes the entire range of Occidental musical creation. Japanese, says Mr. Adler, especially like the music of Bach and Beethoven.

For the amusement of the interviewer he exhibited his scrap book containing press reports of his recitals and of the social affairs which he attended or at which he was the guest of honor. The scrap book is very evidently "made in Japan." It begins at the back, and there is Japanese lettering at the side of each page offering space of the names of papers, dates, and so on, but not much use—this space—for any but Japanese writers, for the lettering would have to go up and down instead of sideways, which would be confusing to the writer of English.

Musical criticism, says Mr. Adler, is a curious profession in Japan. Critics are not regularly employed by the papers. They are all of them free lances—educated men, teachers, college professors and the like—who attend concerts, write their reports and then offer them for sale to the papers. As to native art, Mr. Adler says that, if the visitor can disassociate himself from the ideals of his own country he can

(Continued on page 40)



WITH JOSEPH ADLER IN JAPAN

(1) Joseph Adler. (2) Joseph Adler with the two daughters of Baron Masuda, famous Japanese playwright. (3) Kikugoro, a "No" dancer. (4) Left to right: Joseph Adler, Iwao Fukui, Kikusaburo Fukui, Mr. Uriu (son of Admiral Uriu, graduate of Annapolis and friend of Secretary Denby).

FOREIGN NEWS IN BRIEF

ICELAND SAGA HAS TREMENDOUS SUCCESS

BERLIN.—Georg Vollerthun's opera, Iceland Saga, had an extraordinary success at its first performance in the Danzig Municipal Theater. The artists and composer had twenty curtain calls.

PAUL BEKKER CALLED TO WIESBADEN

BERLIN.—Paul Bekker, present opera director in Cassel, has just been appointed director of the state opera in Wiesbaden for next season.

VIENNA UNAPPRECIATIVE OF ITALIAN "EXPORT ART"

VIENNA.—Unprecedented scenes accompanied the guest performances of an Italian "stagione" at the Volksoper. The singers were either hopeless beginners or voiceless old veterans—all of them third raters—and the conductor, who is named Patti and is said to be a grandson of Adelina, a hopeless case. At a performance of Carmen the bomb exploded; the audience demonstrated and the management of the Volksoper had to stop the show in order to prevent riots. The manager of the Italian troupe threatens to send a protest to Mussolini.

MARIA NEMETH TO LEAVE VIENNA OPERA

VIENNA.—Maria Nemeth, Hungarian soprano, who came from Budapest heralded as a "second Jeritza," has announced her retirement from the Staatsoper. Her two years' contract has expired and she now demands \$1,500 a month for her services, which the opera is not willing to pay. The singer

is also entangled in a law suit brought by her former Budapest teacher, Desider Markus, now general musical director of the Budapest People's Opera, for payment of her studies with him.

FIFTIETH ANNIVERSARY OF GERMAN CHAMBER MUSIC SOCIETY

PRAGUE.—The German Chamber Music Society has recently celebrated its fiftieth anniversary. Festivities opened with a concert of works by Haydn, Mozart, Schubert and Beethoven. The Rosé Quartet performed the music with the assistance of members of the Vienna Society for Wind Instruments; Käthe Born and Arthur Chitz of Dresden. This Chamber Music Society was founded in 1870 by Josef von Portheim, who was its leader for over thirty years. During his time it closed its doors to all modern tendencies in music and has been the bulwark of conservatism since its inauguration. Only since Heinrich Rietsch, Portheim's successor, has stood at its head have works by younger composers been heard within its precincts.

ROBERT HEGER'S FOURTH FUNCTION

VIENNA.—The dismissal of Dirk Foch from his various Viennese posts, it is gratifying to note, will benefit not only the Viennese public in general but in particular Robert Heger, the able conductor of the Staatsoper. In Foch's place, Heger was appointed head of the master class for conducting at the State High School of Music. Leopold Reichwein, from the Gesellschaft der Musikfreunde, having been appointed to succeed Foch with the Konzertverein orchestra, his post as conductor of the Gesellschaft der Musikfreunde choral concerts has now been offered to Heger, who accepted. With Heger's functions at the Staatsoper and his leadership of the Tonkünstler Orchestra (jointly with Krauss and



ELEANOR SAWYER
Chicago Civic Opera Co.

Knappertsbusch) this gifted conductor holds now no less than four of the most prominent official posts in the musical life of Vienna.

ROBERT HEGER DECLINES WIESBADEN POST

VIENNA.—Robert Heger, principal conductor of the Staatsoper, has received an offer to become general musical director at Wiesbaden, in succession to Klemperer who will be with the Berlin Opera starting next season. Heger has declined the offer, owing to his several and important new duties as conductor of the Gesellschaft der Musikfreunde in Vienna and as head of the master class for conducting with the Vienna State High School for Music. The choice for Klemperer's post is now said to lie between Alexander Zemlinsky and a young conductor named Steinberg, who has recently attracted much attention as first conductor, beside Zemlinsky, at the German Opera of Prague.

SLEZAK'S SUIT AGAINST AUSTRIAN GOVERNMENT SETTLED

VIENNA.—The long-standing and widely discussed law suit for damages brought by Leo Slezak against the Austrian government has now been amicably settled. The tenor's old contract called for a nightly fee not less than that of Selma Kurz, who was the highest paid singer of the house when Slezak's present contract was signed. Meanwhile Alfred Piccaver and other singers had received bigger contracts, and when Jan Kiepura, the "second Caruso" from Poland, received a contract calling for the highest fee ever paid at Vienna, Slezak sued for payment of \$20,000 for damages and supplementary salary. Slezak will now remain a member of the Vienna Opera.

JOHN IRELAND'S SECRET WEDDING

LONDON.—Musical London has just been astonished by the news of John Ireland's marriage, which took place on December 17. Ireland, age forty-seven, is one of England's leading composers, and his bride is seventeen-year-old Dorothy Phillips, said to be a brilliant pianist. They were married without the knowledge of any of their friends or relatives and spent the first part of their honeymoon in a rectory near Oxford. They have now gone to Torquay, a popular winter resort on the south coast of England.

Anton Rovinsky to Make Chicago Debut

Anton Rovinsky, pianist, makes his Chicago debut in a recital at the Goodman Theater on January 31. His unique reputation as a program builder is sustained in the selections he has announced for that occasion. The object of his program is Contrasts and Parallels, and the numbers are arranged in pairs, designed to illustrate the futility of the historical or chronological approach to music. Sigmund Spaeth, in accompanying program notes, observes that "Rovinsky's method knocks down all the barriers of time and proves that Beethoven and Satie, Rameau and Debussy, are quite as analogous as the Colonel's Lady and Rosie O'Grady."

Out of an apparent jumble of moods, styles and periods, the pianist emerges with a thoroughly logical and exceedingly fascinating series of parallels and contrasts, with the audience automatically appointed judge, jury and plaintiff, all in one. The defendant is music itself, on trial for its limitations as well as its idiosyncracies, and the pianist, as attorney, divides his time between prosecution and defense.

First, demonstrating the musical relationship between ancient and modern France, Rameau's charming Gavotte is permitted to accept Debussy's homage in one of the subtlest and finest of his genre pieces. Then three of Chopin's inevitable moods are contrasted with Casella's up-to-date conceits on the same subjects. Bach's Prelude and Fugue is paralleled with Cesar Franck, and Beethoven's Sonata in G with a Bartok Sonata. A final group offers the key to the whole program, representing the concrete base in spirit and form between the old and new—Ravel and Liszt saying the same thing in different idioms, and Liszt and Scriabin studying Satan through the glasses of different centuries.

Mr. Rovinsky has been invited by Dr. Frank Damrosch of the Institute of Musical Art to render his Contrasts and Parallels program for the faculty of the Institute of Musical Art in New York.

Radie Britain Composition on Alma Mehus' Programs

Radie Britain's popular composition, The Covered Wagon, is included on all Alma Mehus' programs on the pianist's present concert tour.

COMPETITIVE AUDITIONS

Pianists—Violinists—Cellists

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All applications must be made in writing to the NATIONAL MUSIC LEAGUE not later than March 21 and must include a complete recital program. For further particulars address—NATIONAL MUSIC LEAGUE, 113 West 57th St., New York City, which will conduct the preliminary auditions in April.

BOSTON, DEC. 19-20 — WORCESTER ORATORIO SOC. DEC. 28 — BOSTON DEC. 29 — UNIVERSITY OF NEW HAMPSHIRE JAN. 28 — KEENE, N. H. JAN. 28 — MIAMI UNIV. OXFORD, O. FEB. 4 — CHICAGO FEB. 6 — ST. LOUIS FEB. 8 — PITTSBURGH MENDELSSOHN CHOIR, APR. 12

GRACE
LESLIE
Contralto

Jan. 26—UNIVERSITY OF NEW HAMPSHIRE
Jan. 28—KEENE, N. H.
Feb. 4—MIAMI UNIVERSITY, OXFORD, O.

Feb. 6—CHICAGO
Feb. 8—ST. LOUIS
Apr. 12 — PITTSBURGH MENDELSSOHN CHOIR

"In the part of 'Siebel' (Faust), her singing gave evidence of intense feeling and sincerity in interpretation."—Reading Times, Dec. 8th, 1926.
"Grace Leslie was particularly effective in the trying part of 'Amneris' (Aida)." — Syracuse Journal, Dec. 10th, 1926.
"But what counted more toward the success of the evening was the dramatic ability of each, particularly contralto, a quality essential to a proper rendition of the Verdi score."—Syracuse Post Standard, Dec. 10, 1926.
"Achieved expressive richness of tone, and kept faith with her text."—Boston Eve. Transcript, Dec. 20, 1926.
"In perfect voice, she added, with her dignity of appearance the last touch of solemn churchliness needed to make the (Messiah) performance a masterpiece. The best in 26 years."—Worcester Eve. Post, Dec. 29, 1926.

Management: HAENSEL & JONES
Steinway Hall, 113 West 57th St., New York

— READING, DEC. 7 — NEW YORK CITY, DEC. 3 — PITTSBURGH MENDELSSOHN CHOIR, APR. 12 —

BOSTON

ALFREDO CASELLA GUEST CONDUCTOR OF BOSTON SYMPHONY ORCHESTRA

Boston.—Alfredo Casella was guest conductor of the Boston Symphony Orchestra, January 14 and 15, in Symphony Hall. The occasion proved a memorable one. The Italian composer presented two works from his own pen, heard for the first time in Boston—Partita for Piano and Orchestra, and Orchestral suite from the Ballet, La Giara, after Pirandello. The Partita proved to be the most significant musically, although the Ballet Suite would doubtless prove more effective with the appropriate stage action and setting. Of the different portions of this Partita the Passacaglia is a welcome addition to the symphonic repertory, although it may be said with impunity that the whole composition is inventive, altogether workmanlike and consistently interesting. In these pieces, as well as in the concerto in A minor that Franko transcribed from Vivaldi and in the C major piano concerto of Mozart, Mr. Casella disclosed a sensitive regard for form, keen rhythmic sense, artistic restraint and unflinching taste. He displayed, moreover, a clear feeling for color and warmth, as well as for line, and excellent control of the orchestra.

Perhaps the most memorable feature of the concert was the masterly piano playing of Walter Gieseking as soloist in the Mozart concerto. Those in the audience who heard this great artist at his recital here last season were not astonished by his unique gifts. Thanks to his technical perfection, uniformly beautiful tone, fine musical sensibility and sympathetic insight, Mr. Gieseking evoked such tonal magic as one rarely experiences in the concert hall. His success proved distinctly notable, the audience recalling him many times.

HARRY DELMORE GIVES PLEASURE IN RECITAL

Harry Delmore, tenor from the studio of Arthur Wilson, gave a recital December 15, in Jordan Hall. Competently assisted by Reginald Boardman, accompanist, Mr. Delmore renewed and deepened the good impression that he made here last season. His fine, resonant voice, musical intelligence, clear diction and sincerity were effectively revealed in a program comprising pieces by Coleridge-Taylor, Schumann, Brahms, Grieg, Buchard, Hammond, Massenet, Burleigh, Josten and in a group of spirituals with which he closed his list of songs. Mr. Delmore's audience was warmly appreciative.

KENNETH HUMES IN RECITAL

Kenneth Humes, pianist, gave a recital, December 14, at Jordan Hall. His program included Busoni's transcription of Bach's Chaconne in D minor, three pieces from Brahms, Chevillard's Theme and Variation, three numbers out of Chopin and Liszt's D flat Ballade. In his playing of these pieces Mr. Humes disclosed a commendable technique, good tone and musical phrasing. His technique, however, is not used to the best advantage, being employed too often as an end in itself. As an interpreter Mr. Humes is content for the most part with an honest, literal, reading of the music in hand. His interpretations should be more subjective, should reflect his personal reactions to the music that he undertakes to play. This artist has a solid foundation to build on, since the defects noted can be corrected. Mr. Humes was applauded by an appreciative audience.

IRVIN SCHENKMAN GIVES RECITAL

Irvin Schenkman, pianist, gave a recital, December 16, in Jordan Hall. His playing showed a serviceable technique and musical feeling, although the list of pieces which he assembled proved a little too formidable for his present powers as an interpreter. Brahms' Variations and Fugue on a theme of Handel and Schumann's Carnival, not to add the group of Chopin and older pieces from Bach, Scarlatti, Couperin and Rameau, would prove exacting test for any pianist. However, Mr. Schenkman indicated that he has the ear marks, and that further study would conceivably develop his latent gifts.

HARRIET EELLS PLEASES IN RECITAL

Harriet Eells, soprano, ably assisted by Ethel Cave-Cole, accompanist, gave a recital, December 11, in Jordan Hall. Miss Eells is to be commended for her uncommonly interesting program. Her first group comprised three songs of Brahms, two by Wolff, and three from Richard Strauss. These she sang with a fine regard for tradition and musical values. She proceeded to a French group that included pieces by Fauré, Hahn, and Caplet and three numbers from Ravel's Five Popular Greek Melodies. Miss Eells is particularly effective in songs of gentle sentiment and was at her best in her interpretation of the songs in this group. A closing group included songs by Gretchaninoff, Tschai-kowsky, Michael Head, Purcell, and Haydn. The singer strengthened the good impression which she made here last season, thanks to a voice of agreeable quality, especially in the middle register, musical intelligence of a high order, and clear diction. Miss Eells was warmly applauded by an appreciative audience.

N. E. CONSERVATORY CONCERT

With the first complete performance on any stage of Charles Bennett's The Lady of Shalott, a cantata for women's voices, soprano and baritone solos and orchestra, based upon the text by Alfred, Lord Tennyson, the orchestra and chorus of the New England Conservatory of Music, Wallace Goodrich, conductor, gave an especially notable pre-Christmas concert in Jordan Hall, on December 17.

Mr. Bennett's piece is one which in 1925 was awarded the prize biennially offered for such a work by the National Federation of Music Clubs. It was presented without the complete orchestral score at the Federation's convention in Portland, Ore. As given at the Conservatory, of whose voice faculty the composer is a member, it had as soloist Mr. Bennett himself, baritone, and his pupil Norma Jean Erdmann, of Chillicothe, O., soprano. A large audience of Conservatory teachers, students and their friends derived manifest pleasure from this well-written music, or a gentle melancholy appropriate to the spirit of Tennyson's immortal poem.

The program of this Conservatory concert also included the intermezzo and finale of Edouard Lalo's concerto in D minor for violoncello and orchestra, having as soloist Ora Larthard, '16, for several years a faculty member of the

University of Michigan, the overture to Mendelssohn's Midsummer Night's Dream; Johann Strauss' Waltze, Artist Life, and for notable experiment, orchestral and choral excerpts from act III of Die Meistersinger von Nürnberg. Mr. Goodrich's success with the latter should encourage him to attempt further efforts in the same direction.

LAURA HUXTABLE PORTER AT JORDAN HALL

Laura Huxtable Porter, "Interpreter of Poetry and Piano forte Music," gave a recital, January 6, at Jordan Hall. Selections of poetry were alternated in her program with pieces from MacDowell, Rachmaninoff, Beethoven, Sjogren, Schumann, Scott, Chopin, Scriabin, Porter, Hopekirk, Valle de Paz, Dett and Sibelius.

J. C.

Busch Program Given by MacDowell Club

Carl Busch, eminent composer, was recently honored by the MacDowell Club of Allied Arts of Oklahoma City (Okla.), by the presentation, on December 4, of an entire Carl Busch program. The numbers included choral numbers for women's voices, two Canons from Humor and Nonsense for three voices; Spring Greeting, for violin, cello and piano; cello solos; his cantata, Pan's Flute, and two groups of songs.

Mme. Anna Saerchinger Dead

Mme. Anna Saerchinger, mother of César Saerchinger, the MUSICAL COURIER's general European representative,

died after a long illness at her home, "Sweetcroft," Hillingdon, England, on January 12, in her seventy-fourth year. Mme. Saerchinger was for many years active as a vocal teacher in America, but retired in 1920 to take up her residence in Europe. Born in 1853 in Marienberg, Saxony, Mme. Saerchinger received her musical training at the Royal Conservatory of Dresden. In singing she was also a pupil of Giovanni Lamperti and of Mme. Corbani. Widowed early, she came to America in 1886, teaching first in Maine, then in North Dakota, and later on in New York City.

Koussevitzky to Conduct Boston Symphony Another Two Years

Serge Koussevitzky has agreed to remain in Boston through two more seasons, as conductor of the Boston Symphony Orchestra. The decision of the trustees to invite the eminent Russian leader to continue in that capacity is hardly surprising in view of the extraordinary success which he has enjoyed in this city since his advent three years ago. Indeed, not only in Boston, but also in New York and other cities visited by the orchestra, Mr. Koussevitzky has been greeted with more enthusiasm than has been vouchsafed any Boston leader since the reign of Karl Muck. This success may be attributed both to his personal magnetism as a leader, and also to the fact that he has restored the Boston Symphony to that high degree of orchestral virtuosity which was associated with this organization in the time of Gericke, Nikisch, and Muck.

"Hearing a Bach cycle by Mr. Samuel is a liberal education in showing how much pleasure is obtainable from Bach's clavier music; that it exists to be enjoyed, not merely to form hurdles to be leaped by aspiring students."—New York Herald, Jan. 20th, 1927.

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"Mr. Samuel is by no means a pianist of one period or one composer."—New York Times.

"Mr. Samuel proved beyond the question of a doubt that he is an ideal Schumann player as he is an ideal Bach player."—Boston Transcript.

"There are pianists cropping up daily like so many dandelions. Yet among them all, Harold Samuel stands out a lonely individualist."—Boston Herald.

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"He combines in one person the finest qualities I have heard in the Bach playing of other great artists. Unaided by any arrangements, Samuel can bring more variety of mood and expressiveness into a Bach program than most people can achieve in a highly varied list of works by different composers."—Olga Samaroff, New York Evening Post, January 22nd, 1927.

The Steinway Piano

Head of German Bureau Offers Valuable Advice

Otto Mertens, founder and director of the German operatic bureau of the same name, when interviewed by a MUSICAL COURIER representative at his Berlin offices, spoke very

exceptional talents are wanted. Germany has plenty of competent native singers of average vocal gifts and naturally prefers these, for reasons not only nationalistic. Here the question of language plays a considerable role, as all operas are sung in the German tongue—a guest is almost never allowed to use Italian or French. It is, therefore, very neces-

force of over twenty and cover the whole German theatrical field. Among other things it is the special official representative of the Berlin State Opera (under the direction of Hoerth and Klemperer), the Berlin Municipal Opera (under the leadership of Bruno Walter), and is in continual connection with all other houses in Germany (including Munich, Dresden, Hamburg, Frankfurt, Hannover and Mannheim), Austria, Czechoslovakia and Switzerland.

Bertens is also the general representative for all the German festival performances which take place yearly at Madrid and Barcelona.

A list of a few of the artists which the agency represents will give an even clearer idea of the extent of the activities of Herr Mertens and his son, Andre Mertens, who is also in charge of opera. For example, among the conductors, are Bruno Walter, Erich Kleiber of the Berlin State Opera, Hans Knappertsbusch of the Munich Opera, Leo Blech of the Berlin State Opera; among the singers: Tino Pattiera, Richard Tauber, Emanuel List, Heinrich Schlusnus, Lauritz Melchior, Leo Slezak, Georg Baklanoff, Alexander Kipnis, Karl Braun, Hermann Weil, Helene Wildbrunn, Frieda Leider, Maria Olszewska, Barbara Kemp, Grete Stueckgold, Margarethe Arndt-Ober and Melanie Kurt.

In short, American singers who are interested in a career in Germany can nowhere find a more energetic and influential management—and one with real sympathy for and understanding of American needs and desires.

Percy Rector Stephens' Christmas Session

In Percy Rector Stephens' Christmas Session for Teachers and Singers, held at the Stephens Studio in New York from December 27 to January 8, students were enrolled from thirteen different cities, among the number being many former pupils who are now conducting successfully their own studios in various parts of the country and who return from time to time to "brush up" their technic and gain new inspiration. Six afternoons of the session were devoted



OTTO MERTENS AND HIS SON, ANDRE,
of Berlin, proprietors of the largest operatic bureau and agency in Europe.

encouragingly of the chances for American operatic singers in Germany.

"Our country has always kept its doors open to foreign singers," he said, "and today many of its leading artists are of American, English, Polish, Rumanian, Scandinavian and other nationalities. For with us the question of ability is the deciding factor. The German public is always loud in its acclaim of a beautiful voice whatever the birth-place of the singer who possesses it."

"However, stress must be laid on the point that only ex-

sary that all Americans have a large repertory of opera roles ready in German, only then can they hope to get a full season's engagement at a worth-while house."

Herr Mertens speaks with real authority as his Theater-agentur (as they call an operatic bureau in Germany) is the largest not only in the Reich but in the whole of Europe, while his years of experience as financial director of the famous Komische Oper in Berlin and at Goerlitz and Barmen-Elberfeld give his words double weight.

His extensive offices in the Dorotheen-Strasse employ a



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to demonstrations of Mr. Stephen's principles of voice teaching, and special features included a lecture on diction by Adele Baldwin and a lecture recital of Italian folk songs composed on folk themes by Geni Sadere and interpreted by the composer.

Irene Scharrer in Recital Here February 12

Irene Scharrer, English pianist, who was first heard here last season, will begin her second American season in Boston on January 29, followed by a recital in Aeolian Hall on February 12.

Miss Scharrer who was to play in Aeolian Hall on January 15, was forced to postpone her sailing from England to play another series of orchestral concerts there in Queen's Hall, London, with the Queen's Hall Symphony Orchestra. Last January Miss Scharrer made her American debut with the Boston Symphony Orchestra, under the direction of Serge Koussevitsky, and later appeared with the New York Symphony Orchestra under Otto Klemperer. She also gave two recitals in Boston and two in New York, scoring great success with an all-Chopin program in both cities.

In private life, Miss Scharrer is Mrs. Guernsey Lubbock, wife of an Eton College master, and a pupil of Tobias Matthay. She made her debut in London at the age of twelve and her musical training began at the age of five under the direction of her mother, also a Matthay pupil. Miss Scharrer has appeared with all the leading English orchestras and at the Leipzig Gewandhaus, under the direction of Arthur Nikisch. She has appeared throughout Europe in recitals and has the distinction of having played before the sovereigns of England, Belgium and Norway.

Ernest Newman, distinguished British critic, who is a great admirer of Miss Scharrer, said in the Birmingham Daily Post: "It is hard to say which was the more admirable, the grace and power and variety of the pianism itself or the keen, sparkling intelligence and the quick witted sense of humor at the back of it."

White-Smith Publishes Esther

All choirmasters who have given the cantata, The Women of Sychar, by R. S. Stoughton, will be interested to know that Mr. Stoughton has written another cantata entitled Esther. It had its first presentation at the First Presbyterian Church, Worcester, Mass., on October 31. The Scriptural text was written by Frederick H. Martens of New York, who also wrote the text for Mr. Stoughton's previous cantata. White-Smith is the publisher.

ALEXANDER RAAB

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Mr. Raab has consented to award a Free Fellowship consisting of two private lessons weekly, to the student who, after an open competitive examination, is found to *possess the greatest talent for playing*. This Fellowship is for the period from March 1, to Sept. 1, 1927. Free Fellowship application blank on request.

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THE GREAT TRIUMPH



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Jewels of the Madonna,

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WHAT THE CRITICS SAY:—

EDWARD MOORE

In Chicago Tribune

"ROSA RAISA, THAT JEWEL OF A PRIMA DONNA WAS ONE OF THE GLORIES OF THE OCCASION. HER SINGING WAS AN EXTRAVAGANCE OF GORGEOUSNESS."

(Jewels of Madonna)

"RAISA AS TOSCA ADDS TO THRILL OF OPERA."

(Tosca)

"RAISA GIVES CHIEF THRILLS TO CAVALLERIA; HER SINGING OUTSTANDING JOY OF OPERA TWINS."

(Cavalleria)

"SHE EVEN OUTDID HERSELF, AND I HAVE THE MEMORY OF MANY THRILLING PERFORMANCES BY HER IN PAST YEARS."

(Tosca)

Los Angeles Eve. Herald

"RAISA SCORES TRIUMPH IN 'BUTTERFLY'."

GLENN DILLARD GUNN

In Chicago Herald-Examiner

"RAISA PROVES OPERA'S GLORY."

(Jewels)

"RAISA GREATEST TOSCA OF ALL."

"RAISA'S SANTUZZA DOMINATES DOUBLE BILL."

(Cavalleria)

"THE SUPERB RAISA, SUBDUED THE SPLENDID POWER OF HER VOICE TO MATCH THE FRAGILE MOZART MELODY, AND SANG WITH ALL THE DETAILED ATTENTION TO SHADING AND PHRASING THAT FRITZ KREISLER MIGHT EXPEND ON THE SAME MUSIC."

(Don Giovanni)

"RAISA WAS SUPERB."

(Aida)

"RAISA SANG EXQUISITELY THAT ONE IS PERSUADED NO MORE GLORIOUS SOUNDS EVER CAME FROM HUMAN THROAT. THE WHOLE FIRST ACT, WHICH WAS PRETTY WELL HERS, WAS A FESTI-

VAL OF SPLENDID SONG. TO HEAR THIS HEROIC VOICE USED THROUGHOUT AN EVENING WITHOUT ONE OUTBURST OF POWER, WITHOUT A SINGLE EVIDENCE OF EFFORT, YET ENTIRELY DOMINANT BY REASON OF ITS EXQUISITE QUALITY, IS WORTH A WHOLE SEASON OF ANCIENT ITALIAN REPERTOIRE."

(Rosenkavalier)

HERMAN DEVRIES

In Chicago American

"RAISA HAS ALWAYS MADE MALL-ELLA AN EXTRAORDINARY EXHIBITION OF VOCALISM, AND AN EXTRAORDINARILY FAITHFUL STAGE PICTURE."

(Jewels)

"RAISA SINGS SUPERBLY AS TOSCA."

"RAISA'S SANTUZZA IS A CREATION IMPOSSIBLE TO EXCEL."

(Cavalleria)

"RAISA TAMED AND SMOOTHED THE RICHNESS AND FULLNESS OF HER VOICE UNTIL IT FITTED GEM-LIKE INTO THE EXQUISITE MOZARTEAN FRAME. HER LAST ACT ARIA WAS MATCHLESSLY PERFECT, VOCALIZED WITH FLAWLESS CORRECTION."

(Don Giovanni)

RAISA

UMPHS

- Tosca - Jewess - Cavalleria Rusticana
Der Rosenkavalier, Don Giovanni, Butterfly

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"RAISA IN AIDA A TRIUMPH."

"RAISA REPEATED HER ADMIRABLE PORTRAYAL."

(Rosenkavalier)

Los Angeles Times

"RAISA IN 'AIDA' TRIUMPH. SONG-STRESS ACCLAIMED IN OPERA CLIMAX."

KARLETON HACKETT

In Chicago Evening Post

"RAISA WAS IN FINE FORM AND SANG WITH EMOTIONAL POWER AND VOCAL BRILLIANCE."

(Jewels)

"RAISA GAVE A SUPERB PERFORMANCE AS SANTUZZA. SHE WON A GREAT AND DESERVED DEMONSTRATION."

(Cavalleria)

"RAISA SANG SUPERBLY. HER TONE WAS OF VELVETLIKE RICHNESS, NOW SOFT AND TENDER, THEN AGAIN RISING TO MATCHLESS POWER. THE WAY SHE SENT THE TONES SOARING OVER THOSE TREMENDOUS ENSEMBLES WAS GLORIOUS."

(Aida)

BALDWIN PIANO

"RAISA'S VOICE NEVER SOUNDED MORE LOVELY."

(Don Giovanni)

EUGENE STINSON

In Chicago Journal

"THE THRONG HAD GATHERED TO HEAR RAISA'S SANTUZZA, WHICH WAS SPLENDID OF VOICE AND WAS ACTED WITH MAGNIFICENT ABANDON."

(Cavalleria)

"RAISA OUTDISTANCED IN NOBILITY EVERYTHING SHE HAS PREVIOUSLY DONE AT THE AUDITORIUM."

(Don Giovanni)

"IT REMAINS ONE OF THE MOST BEAUTIFUL EXAMPLES OF HER TONE PRODUCTION."

(Rosenkavalier)

"THE GLORIOUS RAISA."

(Aida)

Los Angeles Herald

"ONE OF THE GREATEST LEONORAS WE HAVE EVER SEEN."

MAURICE ROSENFELD

In Chicago Daily News

"RAISA AT BEST IN DEBUT FOR SEASON."

(Jewels)

"SHE WAS A REAL ARISTOCRAT, BOTH AS A SINGER AND AS A PERSONALITY."

(Der Rosenkavalier)

"RAISA WAS THE STAR OF THE CAST IN HER GRIPPING PASSIONATE INTERPRETATION OF THE ROLE OF SANTUZZA. HER SINGING WAS FULL OF WARMTH, OF EMOTION AND THE GLOW OF UNRESTRAINED FEELING."

(Cavalleria)

"ROSA RAISA DID SOME BEAUTIFUL SINGING, THE MUSIC TAKING ON THE DELICACY AND GRACE OF THE LYRIC MUSIC, OF WHICH MOZART WAS THE MASTER, AND AGAIN BRINGING OUT AT TIMES TONES WHICH WELLED WITH VOLUME AND POWER."

(Don Giovanni)

"AIDA IS PRESENTED BEFORE QUEEN MARIE."

"VERDI'S MASTERPIECE PLEASES ROYALTY; RAISA IS AT HER BEST."

BRUNSWICK RECORDS

Olga Warren Delights Pittsburgh

Olga Warren made her Pittsburgh debut recently and evidently astonished the natives. In every press report one finds a flavor of surprise that an unknown singer should sing so well and win such marked success. It gives one the feeling that Pittsburgh must be far away, yet one feels that the people and the press critics must have keen taste



OLGA WARREN

and excellent judgment in musical matters. The Pittsburgh Sun writes as follows; and very good and readable writing it is: "She brought a program that was at once appealing and professional. She had her classical moments and she had her moments of personal appeal and the result of the whole matter was applause and many encores." Further on in the same comment one finds such phrases as "she immediately held her audience," "illusive charm," "enunciation precise and perfect." Altogether the impression on the Sun critic was as favorable as it evidently was on the audience, if one may judge by the applause and the encores.

J. Fred Lissfelt writes in similar vein in the Pittsburgh Gazette-Times: "Olga Warren," he says, "gave a very interesting song recital last night before a large audience that seemed to like her singing. . . . The singer proved herself a good musician who studies her songs so well that she needs no prompting from the little black book ever present with more renowned vocalists. The program was well chosen from all types of song writers; had it been otherwise, Mrs. Warren's voice is interesting enough to make the audience want to hear her to the end. For a coloratura soprano the voice is unusually rich, has all the flexibility of the bel canto and a good lower register. The high register has much color. The early part of the program hardly predicted the dramatic possibilities of Mrs. Warren's German songs. Had she sung only those few songs we could have recognized her worth. In the English group we sat back and enjoyed the poems as well as the music, for her diction is not only clear but elegant."

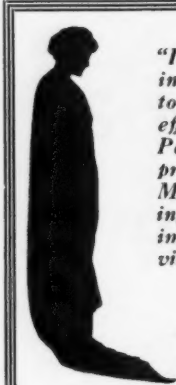
The first sentence of the following is curious: "A singer new to these parts made her debut last night. . . . That an audience of such generous proportions was present to witness this debut was a credit to the music life of the city." This is from the Pittsburgh Press and the writer goes on to say that: "Mrs. Warren possesses a warm, rich vocal organ, one that is unusual in the coloratura field, its richness replacing the metallic tone that has grown to be the accepted form of such singing. . . . Her enunciation is delightful and she sings with understanding and true concept of her songs. Pittsburgh would benefit by hearing this woman again and it is to be hoped she will return soon." The Pittsburgh Post says: "She is a native singer, this girl, smart, resourceful, vocally capable and immensely artistic. Someone has trained her well and someone has pounded diction

into her. . . . She is the only singer we have had this season who appreciated the text of a song and who printed the name of the lyricist. Think of a singer having consideration for a poet, or even knowing that there is such a thing as a poem in a song. Why, such a thing is unbelievable!"

BALTIMORE, MD.

BALTIMORE, Md.—With one suffering the hunger pangs of music, incident to the doldrums of the holiday season, it is not amiss to glance back on that part of the season past. Thus far, it surely has been artistically successful. Announcements of events that will make up the second half of the season are indeed interesting, with such names included as Jeritza, Talley, Ponselle, Kreisler, Bonelli, Galli-Curci, Rachmaninoff, McCormack, Harold Bauer and the usual orchestral events by the Philadelphia, Philharmonic, New York and Baltimore symphony orchestras. And this does not take into consideration our three day season by the Chicago Civic Opera Company, which is a truly red letter event hereabouts.

The second concert by the Baltimore Symphony Orchestra was most interesting. Lewis Richards, playing the harpsichord, was the soloist and he gave us much to think about in these days of musical turbulence with his charming playing. Another interesting feature of this concert was the playing of a Symphonic Fantasy by Howard Thatcher



"In these days, crowded with inartistic endeavor, it is a joy to listen to such intelligent effort as distinguished May Peterson's singing. This soprano is first and last an artist. Miss Peterson sang charmingly, she knows style and can impart significance and individuality to every selection."

The Brooklyn Daily Eagle said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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of the Peabody Institute and one of this city's prominent composers and players. He directed his work, which was never dull and which wants to be heard once or twice more before much is said. The orchestra performed in its usual excellent manner and offered three Wagner numbers and the Eurynthe Overture in addition to the ones already mentioned.

Sascha Jacobsen, Russian violinist, and Gil Valeriano, Spanish tenor, gave a joint recital. Mr. Jacobsen is indeed a violinist of distinction and can always be depended upon to play with dignity and assurance. Mr. Valeriano disclosed a voice of considerable power with the upper notes easily attained.

A large audience was present at the Baltimore Music Club event when the Voice Ensemble offered The River of Stars, a setting by Clarence K. Bawden to Alfred Noyes' A Legend of Niagara. The composition, which is of extraordinary length, was well sung. Franz C. Bornschein conducted and also offered his own settings of several popular classics.

The Flonzaley Quartet played at a Peabody recital with the usual degree of excellence that always marks a Flonzaley concert. The visits of this organization are always eagerly looked forward to.

Harry Patterson Hopkins, organist, and the Evening Sun Newsboys' Band furnished the program at the weekly Sunday concert at the Maryland Casualty Auditorium. Mr. Hopkins is an organist of high attainments.

As an impetus to the development of unusual talent in this city, and to bring before the public the work of Baltimore teachers as well as that of its students, the city announces a violin contest the winner of which will be given an appearance as soloist with the Baltimore Symphony Orchestra at its April concert. This is the third annual contest, the pre-

vious two having been for vocal and piano students respectively. Eminent violinists will be asked to act as judges.

Jean Stiebler, who for thirty-three years had been prominently identified as a teacher at the Peabody Conservatory and an authority on music, was killed in a recent automobile accident near her home. E. D.

Zetlin in Second New York Recital

Emanuel Zetlin is the name of a young violinist who was heard in New York for the first time last October, and was so well received that this season he is giving two recitals in the metropolis, the second to take place in Aeolian Hall on February 21.

Mr. Zetlin was born in Petrograd. At the age of fifteen he graduated from the Imperial Conservatory, and at that time won not only the first prize for violin but also the highest honorary degree obtainable in Russia, the jury for which was headed by Glazounoff and Leopold Auer. Following his graduation Mr. Zetlin spent several years in Russia studying with Auer and in Germany under the guidance of Flesch. Before coming to America the young violinist appeared in about sixty concerts in Germany and Switzerland.

Mr. Zetlin has been a member of the faculty of the Curtis Institute of Music in Philadelphia since its foundation three years ago. He also is a member of the Curtis Quartet, the other members of which are Carl Flesch, Louis Bailly and Felix Salmond.

Following Mr. Zetlin's first New York recital of the season he received excellent press criticisms. Mr. Peyser declared in the Telegram that "He is an artist to be welcomed with satisfaction and respect. One is not often confronted with a violinist whose sense and achievement of pitch are so agreeably secure. . . . but it is especially the taste and habitual continuance of his style, the obvious musicianship disclosed in his phrasing, the carefully graded dynamic scale he adopted and his preciseness of vital but delicate rhythms that lent Mr. Zetlin's playing the quality of indisputable distinction. Then, too, he approaches what he performs in a mood of laudable self-effacement and with an absorption that bespeaks the artist worthy of the august name."

Leonard Liebbling, in commenting on the program in the New York American, stated: "At Aeolian Hall the evening echoed to a violin recital by Emanuel Zetlin, of whom no



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EMANUEL ZETLIN

less an authority than Prof. Leopold Auer told me laudatory things before the concert. The Auer advance praise was lived up to by Zetlin, who is a young artist of parts. He has a lovely tone, polished technic and an unerring interpretative command."

W. J. Henderson also praised the young violinist highly, noting that "He displayed an excellent tone and accurate intonation, clean bowing, good phrasing and a style marked by simplicity and dignity. He showed good taste and schooling. In short he presented himself as a young player of honest intent and serious mind, with to me sound accomplishments."

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Walter Edelstein in the Limelight

Almost unheralded and practically unknown, Walter Edelstein made his debut as a concert violinist in Aeolian Hall, January 9, and next day found himself a figure of eminence in the musical world.

"Best of the season's crop of violinists," was the verdict of one veteran critic, and this opinion voiced the general praise bestowed upon him.

Usually laudatory reviews are diluted with critical caution which will not permit unstinted praise without some sort of reservation. All that the critics found lacking in Walter Edelstein was experience. As he is scarcely past his twenty-first birthday and it was his debut, this lack was not altogether surprising. His poise, style, technic, tone, interpretation all came in for warm commendation and it was granted that he would learn in due time the subtle art of the entertainer, the studied naturalness that is as much an attribute of the concert artist as the movie star.

The veteran Berlin correspondent of the *MUSICAL COURIER* who was present at Walter Edelstein's first public concert, discussing the young artist informally, said that his place



WALTER EDELSTEIN

among the great violinists depended wholly upon himself, for he had all the requisites, all the fundamentals, and that experience, along with hard work and never-ceasing devotion to his art, would do the rest.

If hard work and an unflagging industry are any criterion, Walter Edelstein's devotion to his art is secured. He owes his present place to no good fortune beyond his own ability and inclination to make the most of his talent. He has had to work and work hard. He has been self-supporting. He has played in a theater orchestra not because he liked the work but because he needed the money. As a contrasting experience he has played with the Hartmann quartet and all who know Arthur Hartmann are well aware of his exacting discipline and adherence to classic tradition.

So it was not surprising that when Walter Edelstein appeared at his first public concert he should select for his opening number Handel's D major sonata, a standard among the classics. For his second number he chose Lalo's Spanish Symphony, which is sufficiently familiar to please the occasional patron and for the critics to judge the ability of the performer when compared with the accepted great artists, whether the interpretation be that of Jacques Thibaud or of Elman, the suave artist or the brilliant colorist.

Walter Edelstein demonstrated that he had the suavity and sureness that makes Thibaud an artist among artists and was not lacking in color. Then, to emphasize his acumen as a programist, he followed the Lalo masterpiece with four short pieces as contrasting as they were pleasing: Sarasate's Romanza Andaluza, Blair Fairchild's Scherzando, Hartmann's arrangement of Debussy's La Fille aux Cheveux de Lin, and Lillian Fuchs' Caprice Fantastique. For a climax he chose Wieniawski's A major polonaise, a sure-fire finale. Six times he was recalled, and he might have gone on playing all night had he not the instinct to know when to stop, which is something not even veteran entertainers have universally learned.

Small wonder that the reviews next day were so laudatory, the usually conservative no less so than those regarded as among the liberal. The careful critics of the Sun, Times, Herald Tribune and Eagle did not hesitate to express their approval. Said the Sun: "The player's performances in the test numbers, the Handel and Lalo works, placed him at the front among the best new violinists of the season. His playing has remarkable maturity for a young debut artist. His tone is beautiful and his technical schooling admirable. More than that his intonation was accurate and his general performance imbued with emotional warmth. His interpretations were warmly applauded by an appreciative audience of good size." The Herald Tribune commented: "A talented violinist, Walter Edelstein, gave more than the usual pleasure at Aeolian Hall, last evening. Rarely does a young artist in a debut recital win such spontaneous and prolonged applause." The Times stated: "He commands a suave and mellow tone and a style of ingratiating quality." The American was no less positive: "Sincerity and unaffected musicianship were the outstanding features of his performance." "A new violinist of conspicuous talent," was the verdict of the Telegram, adding that he had "prizeable gifts." "Few debut recitals reveal as capable and matured a talent as that of Walter Edelstein," wrote Edward Cushing in The Brooklyn Eagle, concluding with this assertion: "The sufficiency and eloquence of his tone, remarkable both for purity and sonority, the poise of his attitude, the recollected ardor of his interpretations were definitely impressive. He played pieces by Debussy, Fuchs, and Wieniawski with the authority and artistry of a long established musician."

All of this seems to demonstrate that one needs no tele-

scope to see that a new star has arisen above the musical horizon, which is another way of stating that Walter Edelstein can surely play the violin.

Music in Manchester Conservative and Flourishing

MANCHESTER.—So far, the concert season has been prosperous and conservative, Schönberg, Bela Bartok and the late Stravinsky being hardly more than names here. The Hallé orchestra is one of the finest in the world, and Sir Hamilton Harty is a good conductor, especially of energetic music such as Berlioz'.

Paderewski gave a beautiful Chopin recital at one of the Brand Lane Concerts in October. The old chevalieress poise and challenge are gone but "ripeness" has taken its place.

Richard Strauss has conducted two of the Brand Lane concerts and Bruno Walter a third. Elisabeth Schumann and Elena Gerhardt were the soloists with Strauss. The former has a lovely voice and in Mozart her singing was crystal clear, while Gerhardt is still our greatest lieder singer. Her transitions of mood are nothing short of magical.

Strauss' conducting was a marvel of economy of gesture; his bored attitude was in evidence but he gave us a superb performance of the Meistersinger overture, none the less, and inspired a band of Halle players to heights uncommon even for these admirable players. Bruno Walter revealed himself a master of firm tonal moulding and balance. He does not

exploit tempo rubato as excessively as he did years ago; his style has mellowed perfectly. He looks and is an artist through and through. N. C.

Estelle Gray-Lhevinne Buys Another Fine Fiddle

Estelle Gray-Lhevinne, American violinist, has just bought another splendid violin. The public is familiar with her superb Cremona, which was made by Giovanni Grancino in 1715 and has a remarkable history connected with Donizetti. Now Gray-Lhevinne has secured as a second fiddle a genuine Jacobus Stainer, one of the best of this master. It is a handsome and well preserved specimen, containing excellent material and original amber colored varnish. The tone is remarkable, full and fine, rich and noble. It was made in 1675.

Catherine Wade-Smith's Many Dates

Catherine Wade-Smith, violinist, returned to Chicago from the east, where she has been very busy since October, having filled engagements at Altoona and Scranton (Pa.), Poughkeepsie (N. Y.), Pennsylvania Hotel (New York City), Montclair (N. J.), Brooklyn and Watertown (N. Y.), and many other places. On December 27 she left for the west coast, where she had dates to fill at Vancouver (B. C.), January 5, and Bellingham (Wash.), her home town on January 7. She had to return immediately to Chicago to fulfill engagements there January 12, 16 and 19.



Stefan SOPKIN

Violinist

Soloist Chicago Symphony Orchestra

Dec. 31—Jan. 1

Mr. Stefan Sopkin was the soloist, playing the Bruch G minor violin concerto. He gave an excellent performance. There were grasp of the music, poetic feeling, lovely tone for the cantabile, vigor in the declamation and fire for the last movement—*Chicago Post*.

Stefan Sopkin presented Bruch's G minor concerto for violin with admirable understanding of its form and style and with complete command of its technical problems.—*Chicago Herald and Examiner*.

He appeared to know his way around the famous old showpiece and have some effective ideas about how to make it display itself in all its most persuasive lights.—*Chicago Tribune*.

Second New York Recital of Season
Aeolian Hall—March 16, 1927

Baldwin
Piano





CLAUDIA MUZIO

Sunday, Jan. 16—Violetta in "La Traviata"

(With Chicago Civic Opera Co.)

Tuesday, Jan. 18—Ginevra in "La Cena Delle Beffe"

(With Chicago Civic Opera Co.)

Saturday, Jan. 22—Leonora in "Il Trovatore"

(With Chicago Civic Opera Co.)

Excerpts from the Milwaukee, Wis., press of concert on January 11:

Milwaukee Sentinel—Jan. 12.
By C. Pannill Mead

"I had heard this great artist several times in opera, which is not in the least a test of concert powers, and therefore was delighted to find, that in the more exacting medium of the concert stage, she was as superbly equipped in repertoire, in musical savoir faire, and in all the details that combined, make for precision of the first rank, as in the broad and valiant art of the opera.

"Every one of the 3,000 responded to her fascinations with an abandon that has not hitherto characterized it in such measure. Madame's program was melodious and musically, and far from being hackneyed, offered a variety of first rank composers whose songs—in this instance—are not heard on every program.

"It was one of the most thrilling concerts of this or any other season."

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Baldwin Piano Used

(Continued from page 5)

skill and reserve. He has attained a mean between the old spoken text and sung recitative which is highly effective. The result is, as Bodanzky no doubt intended, that the recitatives have just enough orchestral support to leave the impression on the mind of the hearer of continued music, rather than the old series of musical numbers separated by dialogue.

The performance was admirable in every particular. Michael Bohnen as Rocco, the jailer, made the part one of the most important in the entire drama. His amazingly fine acting and the control he has of an endless variety of vocal nuances made it possible for him to point the sentiments of the moving and pathetic play with astonishing impressiveness. He really carried the feeling of the audience along with him. He looked the part of the jailer, heavy, stocky, muscular, in contradistinction to the nervous villain of Schorr and the elegant Minister of State, Schuetzenhof.

As his daughter and prospective son-in-law, Editha Fleischer (Marcelline) and George Meader (Jacquino) were exceptionally well cast, and the entire performance of both of them, vocally and histrionically, was delightful. Friedrich Schorr as Don Pizarro was the hard and merciless villain of melodrama to the life, only he seemed unable to make his beautiful voice any less beautiful than it invariably is, and it was scarcely as harsh as one would have expected it to be. Schuetzenhof was as handsome as may be in his magnificent costume, tall and graceful as well as manly and kindly. His play of friendship with Laubenthal (Florestan) was excellently done. Laubenthal was sufficiently emaciated and cadaverous looking, but was otherwise unimpressive in his role, and even his makeup did not look natural.

The role of Leonore was splendidly sung and played by Nanny Larsen-Todsen. Her size and figure fit her especially well for this part where she is supposed to masquerade as a man so well that she deceives everyone as to her sex, and even is almost affianced to the daughter of the jailer. This naturally, is a feat that probably no woman singer has ever been able to accomplish. It seemed, though, as if the costumes provided by Mme. Larsen-Todsen were a little too good. Certainly no one would ever have mistaken her for the real occupant of the low social role which the libretto calls upon her to impersonate. The vocal difficulties of this extremely difficult part were, however, as nothing to her. It is a most ungrateful, unvocable role, but she gave it with splendid effect and without effort. Her famous aria, Abscheulicher, was done with splendid mastery and she was particularly effective in the dramatic dungeon scene.

The highest commendation must be given to the orchestra and the chorus. The orchestra played the Fidelio overture at the beginning of the work, and the Leonore overture, No. 3, during the change of scenes in the second act. Bodanzky was enthusiastically applauded and forced to bow many times before the audience would permit the performance to continue after this second overture. The chorus of prisoners, one of the finest things in the entire opera, was splendidly given, and the final chorus, with its modern rhythms (it will be a wonder if some jazz band does not get hold of them!) was equally fine. The entire performance was as near perfection as may be.

L'AFRICANA, JANUARY 15 (MATINEE)

L'Africana does not appear often in the Metropolitan repertoire, but when it does it is very apt to get a good performance, and the one on Saturday afternoon, January 15, was no exception. That superb singer, Rosa Ponselle, was as imposing as usual in the role of Selika, ably supported by Lauri-Volpi, in brilliant voice, as Don Alvaro. A worthy third was Nina Morgana as Ines, singing the difficult music of the part with impressive ease and winning individual laurels for herself in a part which it takes an artist of her ability to bring out as capably as she did. The veteran De Luca did full justice to the role of Nelusko and other parts were in the capable hands of Ludikar, Ananian, Tedesco, Rothier, and Henriette Wakefield.

The Metropolitan production of this old work is of rare beauty. The chorus opened its mouths and hearts, and ballet groups twinkled all over the place in the sumptuous scene of the final act. Mr. Serafin waxed vigorous in the pit, as he always does.

SUNDAY NIGHT CONCERT, JANUARY 16

A delightful concert was given on Sunday evening, January 16, before the usual capacity audience. The soloists were Elda Vettori, Merle Alcock, Mario Chamlee, Mario Basiola, Adamo Didur, Henriette Wakefield, Curt Taucher, Millo Picco, Ezio Pinza and Leon Rothier, all of whom sang superbly. They were assisted by the entire chorus and orchestra. Bamboshek conducted.

DIE WALKURE, JANUARY 17

Stray lambs came back to the fold at the Metropolitan on January 17. Prominent among them was Marie Mueller, singing for the first time this year as Sieglinde. She is certainly the most pleasing Sieglinde seen upon the Metropolitan stage in many a season and on this occasion she was in splendid voice, doing all possible justice both to the singing and the acting as Wagner's appealing heroine. The audience was quick to appreciate the fine work of its favorite and she was recalled repeatedly at the end of the first act, finally taking a vociferous curtain call alone. Mme. Larsen-Todsen was the Brunhilde, continuing to remain true to the high standard she had set for herself the week previous in Gotterdammerung. Karin Branzell lent her rich voice and effective presence to Fricka's role. Pavel Ludikar sang Hunding for the first time at the Metropolitan and made a foreboding figure of the gloomy and betrayed husband. Mr. Bohnen was the Wotan, a little noisy, and dominating the stage as usual. He never seems to forget that he spends the summers being a movie actor. Mr. Taucher gave his familiar portrait of Siegmund. There was the usual contingent of Wotan's horsey daughters running over the rocks of the last act, and, on the whole, quite a bit of unevenness in the performance, which Mr. Bodanzky, as usual, conducted—and conducted as usual.

DOUBLE BILL, JANUARY 19

On January 19, Cavalleria Rusticana and Pagliacci drew a capacity audience. Maria Jeritza did some gripping acting as Santuzza, singing well a part which the writer has never considered one of her best. Admirable indeed was Tokatyan as Turiddu; he was in excellent voice and aroused considerable enthusiasm. Basiola was mildly impressive as

Alfo and Marie Mattfeld reappeared in her sympathetic role of Mama Lucia. Last but not least came Ina Bourskaya as Lola, lending her rich voice and charm to a minor role that she made stand out rather conspicuously.

First interest in Pagliacci centered in the Nedda of Nannette Guilford, who sang the part for the first time anywhere. This young artist is certainly gifted, for she possesses a naturally beautiful voice which she uses extremely well. She seemed not in the least nervous, maintaining poise and a certain savoir faire throughout. The Bird Song was beautifully sung with tonal richness and volume, and she looked young and pretty. The only criticism that one could make was in the second act, where she continued to sing well, but her acting was not quite spontaneous enough. Yet there is an excuse for that, and, all in all, Miss Guilford acquitted herself with honor. She was warmly received. Scotti was the Tonio and sang the prologue mightily well. As a matter of fact he was in good voice throughout and his antics brought forth much merriment. The role of Canio one associates easily with Martinelli and he lent his golden voice and freedom of action most generously to the part, receiving an ovation after the big aria in the first act. Alfio Tedesco was the Beppe and George Cehanovsky as Silvio revealed an agreeable baritone voice of considerable range, acting with some spirit in the love scene. Bellezza conducted both performances, he and his men coming in for their honors after the beautifully rendered intermezzo.

ROMEO AND JULIETTE, JANUARY 20

On January 20, Gounod's Romeo and Juliette was presented at the Metropolitan Opera House before a capacity house with standees back to the wall. It was indeed a noteworthy performance with Lucrezia Bori, making her first appearance of the season with the company, as Juliette. She interpreted the role, one of her best, with sympathetic appeal, both vocally and histrionically. She returns in excellent condition and was given a royal welcome. Edward Johnson, also in his first appearance, as Romeo, proved to be an ardent lover, whose fine singing brought forth vociferous and well deserved applause. Lawrence Tibbett as Mercutio also gave a dignified portrayal, his voice being in unusually fine condition, and Adamo Didur, the Capulet, proved again that he is a genuine artist. Others in the cast who added to the successful performance were Wakefield, Bada, Altglass, Picco, Ananian, and D'Angelo. Hasselmanns conducted with his accustomed skill.

LUCIA DI LAMMERMOOR, JANUARY 21

Lucia Di Lammermoor brought Amelita Galli-Curci in the title role before a crowded house, with many standees, on January 21. Mme. Galli-Curci was in delightful voice, her crystal tones dominating the various situations throughout the opera. Her rendition of the Mad Scene was thrilling, her flexible voice racing through the music with incredible ease and agility, each note perfectly rounded and of bell-like clarity. Spontaneous and thunderous applause followed this scene and Mme. Galli-Curci was forced to make continuous acknowledgments. Through the indisposition of Mario Chamlee, who had been scheduled to sing, Edgardo, Armand Tokatyan stepped into the part on short notice and displayed artistic insight, vocal excellence and convincing histrionic fervor. Danise's full, rich baritone made Lord Enrico an outstanding character, his realistic acting not the least enjoyable feature of his fine performance. Minnie Egner brought a smooth voice and pleasing personality to the role of Alisa, while Rothier as Raimondo, Tedesco as Arturo, and Paltrinieri as Normano, completed an excellent cast. Bellezza conducted with skill and precision. As an additional attraction, following the opera, John Alden Carpenter's ballet of modern American life, Skyscrapers, was presented in a colorful manner, with Louis Hasselmanns as conductor and Mollie Friedenthal, Rita De LaPorte and Roger Dodge as the solo dancers.

LA JUIVE, JANUARY 22

La Juive was repeated on Saturday night with Martinelli scoring a veritable ovation in the fourth act after his beautifully sung aria. His Eleazar is now a familiar feature of his repertoire and the tenor gives it a striking characterization. Florence Easton made a more than vocally adequate Rachel. She may always be depended upon to give an interesting performance no matter what the role may be, and she lived up to her standard. Queena Mario as The Princess was in excellent voice and Ezio Pinza added another role, Cardinal Brogni, to the increasing number which this new basso has sung successfully in his first season with the company. Tedesco was a satisfactory Leopold and there was also James Wolfe as the Major Domo. Minor parts were sung by Ananian, D'Angelo and Picco, with Hasselmanns as conductor.

Pedagogical Scholarships Announced

Two special scholarships in the course of pedagogical conferences under Sina Lichtmann are announced by the Master Institute of United Arts. The course will include a series of lectures covering methods on materials for the teaching of beginners, intermediate students, and advanced repertoire. The principles of the weight and relaxation method also will be covered, as will the teaching of the characteristics of style of each period. Applicants for scholarships are asked to apply directly to the Master Institute of United Arts, 310 Riverside Drive, New York City.

Chaliapin to Sing Here in The Barber

Feodor Chaliapin, famous Russian basso, and his opera company making a tour of the entire country this season, will play Rossini's Barber of Seville for three performances at the Mecca Auditorium, New York, on February 9, 10, and 11. Mme. Elvira De Hidalgo, Spanish coloratura, who has sung with both the Chicago and Metropolitan opera companies, will be his Rosina.

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BERKOVA



Photo by Strauss-Peyton

NEW YORK DEBUT, AEOLIAN HALL, NOVEMBER 24, 1926

"To the small number of great violin talents must be added that of Frances Berkova, a Russian-Californian girl still in her 'teens, who made her New York debut a short time ago. It was the most successful of its kind of the season, and one richly deserved. Her broad, luscious tone and fiery temperament would alone arrest attention. But slow movements, the test of the musician, are her crowning achievements; and I am still haunted by the smooth beauty of her legato passages. She is that rare thing, a *musical prodigy*."—Henrietta Strauss, *The Nation*, December 29, 1926.

Young Violinist's Audience Insists on More After Two Hour Program

"Frances Berkova gave her first violin recital in New York before an audience that, after two hours of playing, stood in the aisles to hear more. Of her popular appeal there was no lack of proof. A gift of rare melody is her Russian heritage. And a broad and powerful tone, clean double stopping and harmonics served her well."—*The Times*.

Frances Berkova's Art Astonishing

"In the first place she has the advantage of possessing an instrument of unusual beauty. On it she produces a legato in the lower positions which has seldom been surpassed on the concert stage. Hearing her play the Bach air, the immediate verdict would be that here was the most promising violinist of a decade."—*Herald Tribune*.

"She played with a big, rich tone, good intonation, and genuine musical instincts. A promising and gifted young player, Miss Berkova without doubt has a future."—*New York Sun*.

"The young violinist, a pupil of Auer, proved a sound musician, and the possessor of a fine melting tone."—*Evening World*.

European tour: January, 1927—September, 1927. Available for American engagements beginning October, 1927

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Record Season for Yeatman Griffith

Yeatman Griffith, internationally noted vocal pedagogue, is having one of the busiest New York seasons it has been his privilege to enjoy. In fact, this maestro, since coming to New York from London, England, the latter part of 1914, has always had a full and overflowing schedule. With the aid of Mrs. Griffith, who for years has been her husband's associate teacher, and Euphemia Blunt, assistant teacher for the past eight years, Yeatman Griffith is able to meet the demands and make room for the continual coming of new artists, teachers, and singers.

Many famous artists are to be found as usual in these studios this season; teachers from far and near and students (from the beginner to the singer) make up an intensely interesting nucleus. Among the teachers who came to New York for study with Yeatman Griffith during the holidays are: Etta Robertson, professor of voice of the Florida State College for Women at Tallahassee. Three years ago Miss Robertson accepted the position as voice teacher in this college through Yeatman Griffith's recommendation. Prior to this Miss Robertson sang in practically every State in the Union on the Chautauqua, which tour she also accepted through the Yeatman Griffith New York studios. Another is Mrs. Harry Eddins, professor of voice of the University of Alabama at Tuscaloosa, also concert soprano and church singer.

Other teachers studying this season are: Florence Ostrander, concert soprano and teacher of White Plains, New York; Florence Balzano, concert contralto and teacher of Brooklyn, N. Y.; Neva Chinski, concert soprano and teacher of Beaumont, Tex.; Mrs. Fred Rankin, concert soprano and teacher of Boise, Idaho; Ruby Ann Lorence, of Monmouth, Ore., teacher in the Oregon Normal School; Emma Dunn, prominent actress of New York City and teacher of the drama and diction; Mildred Emerson, concert soprano and teacher of New York; Pauline Potter of New York City, actress singer and teacher of diction; Maud DeVoe of Greenwich, Conn., concert soprano and teacher;



MR. AND MRS. YEATMAN GRIFFITH.

The eminent vocal pedagogue is here pictured with Mrs. Yeatman Griffith, associate teacher, and Euphemia Blunt, assistant teacher (standing in rear), photographed in the New York Studios.

Marguerite Mack of Waterbury, Conn., concert soprano and teacher; Mrs. Edgar Beard of San Francisco; Pearl Algeo of Pittsburgh, and Marie Merrifield of Los Angeles.

Among the singers are: Myndale Louis from Melbourne, Australia, who toured that country most successfully and came to New York two seasons ago for the purpose of studying and coaching with Yeatman Griffith; Ruth Garner, coloratura soprano of Rochester, N. Y., who made her debut from these studios last season in concert and recital; Clifford Newdall, tenor from Washington State who is fulfilling many concert engagements from church positions in New York City; Luther Talbot of Norfolk, Va., baritone, who is

singing in New York City in The Nightingale; Winifred Skulason, contralto of New York City, fulfilling church positions; Florence Brock of Shreveport, La., concert coloratura soprano of that city; Agnes Mellon of Philadelphia, fulfilling light opera engagements; Edith Cantrel of Darien, Conn., church position; Stanley Johnson of Lancaster, Ohio, bass, and Tom Rider of Charleston, W. Va., baritone, both light opera singers.

The students this season have come from as far as Melbourne, Australia. Amy Baillieu, daughter of the Honorable William L. Baillieu, came to New York the latter part of October to study every day with this maestro. Among other students are: Eloise Ellis (Elgin, Ill.), Elizabeth Wilkerson (Montgomery, Ala.), Elizabeth Hull, Sophia Field, Ruth Weinberg (New York City), Jeanne Deardorff, Wade Ferguson, Charles Barker, Dorothy Mitchell (Portland, Ore.), Katherine Song (Flushing, L. I.), Mary Schunaman (Orange, N. J.), Beatrice Dorrow (Jersey City, N. J.), Beatrice Huot (Newark, N. J.), Charles King Baker (Oregon) and Helen Smith (Rochester, N. Y.).

College Letter and Critics Commend Patton

"May I express the hearty appreciation of the Public Events Committee for your fine cooperation and masterly interpretation in the production of the Elijah. I personally hope that this may not be the last time when we shall have the pleasure of having you as soloist at one of our musical events." Thus ran the letter received from William S. Ament, the chairman of the Public Events Committee, after Fred Patton's recent performances in Elijah at Pomona College, Claremont, Calif.

"Patton has won his public already. His voice is clear and ringing and he is scholarly and fine-schooled in his employment of it. His Why Do the Nations? won the largest



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).

hand of the whole evening which is an evidence of how well he sang it, for it is anything but a beautiful song of likely popular appeal." The foregoing quotation is by R. J. McLaughlin in the Detroit News after Fred Patton sang The Messiah in that city with the Detroit Symphony Orchestra.

Following the baritone's appearance in The Messiah, with Alfred Hertz conducting the San Francisco Orchestra, the News critic stated that "Patton, who sang throughout from memory, impressed me most by his fiery assurance and robust vocal quality especially in Why Do the Nations?" According to the Examiner, "Patton made an impressive beginning in But Who May Abide. The great aria, Why Do the Nations? written for a Herculean bass, was a tour de force." The Call critic noted that "Fred Patton sang well over the orchestra, with perfect intonation," and the Chronicle declared that "Patton, the veteran of many an oratorio, distinguished his solos with the resilience of his voice and most of all with his authoritative style."

Herbert Gould Popular in West

Herbert Gould's present Western tour includes concert, oratorio and opera engagements, which will keep the popular basso on the west coast until late in February. He sang Messiah performances at Dubuque (Ia.), December 28, and at Ogden (Utah), January 1. Then he had a concert with the Philomel Club at Seattle (Wash.), January 10, and

will have two concerts in San Francisco (Cal.), January 20 and 24. In February, Mr. Gould is scheduled for three performances of Escamille in Carmen, two as Mephisto in Faust, and one as Plunkett in Martha (all in English), with the Seattle Civic Opera Company.

Werrenrath on Pacific Coast Tour

With something over seventy concerts scheduled for this season, and about half of these already sung, Reinald Werrenrath departed for the coast January 2 to sing some fifteen concerts in California, Oregon, Washington and the Canadian Northwest.

Mr. Werrenrath's first coast concert was in San Diego on January 7, at the Spreckels Theater. It is four years since Mr. Werrenrath sang in that city on the Amphion Course, and music lovers have not forgotten him, for the theater was crowded with an enthusiastic audience.

Daisy Kessler Biermann wrote in the San Diego Union: "Werrenrath's programs are original, and built largely on rarely heard numbers, ranging from the early English, as last night's opening group was characteristically, to the most



REINALD WERRENATH

modern of ballad and concert song forms. In the simplicity and sweetness of the earlier songs his lovely mezzo voice and a really lovely lyric give peculiar charm. Then, as in the sinister and cynical aria of Iago the Credo from Verdi's Othello, this little known operatic number revealed a dynamic power and intense dramatic power."

Frances Imgrund, in the Evening Tribune, commented: "Sincerity is one of the keys which opens the heart of an audience. It turns the lock, however rusty it may be, so quietly and so firmly that whether it wills it or not the heart is laid bare to light and warmth and its response is gratifying. Reinald Werrenrath, noted baritone, accomplished to a fine degree at his concert last night, this very thing. In a pleasant, quiet way he released, one by one the songs planned for the evening. He is one of the few who know how to "release" expression. The mechanical part, his body and voice, and the intellectual part, his brain, knowledge of his material, were under his control, so that when he desired to sing he had but to will it, sit back, and enjoy it being done for him." How his audience responded to his ease! The spontaneous applause was most exhilarating, and was rewarded by many delightful encores."

Gunster's Popularity on Tour

Appearing under the auspices of A. and M. College, Arlington, Texas, December 13, Frederick Gunster, tenor, delighted a good sized audience with his splendid singing of a widely diversified program. Mr. Gunster presented songs of the masters in a manner to hold the interest of every listener, and charmed with his rendition of the lighter numbers on the program. Particularly enjoyable was his clever characterization of the old dandy, singing a final group of negro spirituals and melodies, for which feature the tenor appeared in grease-paint make-up, bald-headed wig fringed with white hair, deacon-cut clothes, an "Abe Lincoln" hat, specs, and the indispensable umbrella. It was an astonishing transformation and served to display the artist's versatility.

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JANUARY 14

Maria Winetzka

Maria Winetzka, mezzo-soprano, appeared in concert at Aeolian Hall on January 14, before a capacity house. The hearty applause that greeted her was proof again of her popularity due not only to a charming and gracious stage presence, but also to her excellent voice. Her singing is delightful, its chief charm, aside from its highly developed technique, being its lovely and unaffected spontaneity. Her clear soprano was vivid and colorful, yet effortless and natural. She presented an interesting and unhackneyed program including numbers in Spanish, Russian, Norwegian, German and English, in all of which her enunciation was good and her breath control excellent. Comprehensive shading of tones, wide range and interpretative ability were apparent throughout a program of varied mood and contrasting numbers. Her joyous rendering of Rachmaninoff's Floods of Spring, the more solemn emotion portrayed in Medtner's Thought After Thought and Dusk at Sea by Grieg, and her exquisite and delicate singing of the Counsel to Girls, all attested to temperament and versatility. Rhea Silberta was a most valuable help at the piano.

JANUARY 15

New York Philharmonic

The 2143rd concert of the Philharmonic Orchestra took place at Carnegie Hall, January 15, conducted by Hans Lange, assistant conductor, when selections by Wagner, Sibelius, and Brahms were performed. This purely orchestral concert was also heard over the radio, and the applause showed the disposition of the large audience to the new conductor. The Sibelius Tone-Poem, The Swan of Tuonela, greatly interested the audience, bringing the conductor recalls. A detailed review is unnecessary, inasmuch as all the works have hitherto received notice.

JANUARY 16

Rafaelo Diaz

On January 16, Rafaelo Diaz, Metropolitan Opera tenor, sang at a benefit concert at the John Golden Theater for the Sisters of the Good Shepherd, under the direction of the Catholic Writers' Guild. Mr. Diaz, who recently returned from a successful tour of Texas, was in excellent voice and delighted the large audience not alone with the beauty of his voice but also with his artistry in interpretation, whether it was in songs of the Spanish, German, Italian or English. Two high lights on his program were the Furtiva Lagrima from L'Elisir d'Amore and an air from Coleridge-Taylor's Hiawatha, which were finely rendered. Mr. Diaz was cordially received and sang several encores. Richard Hageman furnished masterly accompaniments. Marguerite Selinsky, violinist, with Ida Lichtenstein at the piano, was heard in several solos.

Curtiss Grove

An appreciative audience heard the second concert of the season given by Curtiss Grove in Aeolian Hall, January 16. Mr. Grove, as at his previous recital, limited his program to German lieder. It is obvious why the singer has done so, as his style of work is consistently fitted to this type of delightful and cherished music. There is no higher form of song than is found under this classification, with an endless amount of literature which affords a singer ample range for choice and contrast. The baritone's choice for this particular occasion consisted of numbers by Beethoven, Mozart, Schumann, Brahms, Schubert and four numbers by Hermann Durra, which introduced this composer's work to this country. Mr. Grove's appearance proved most interesting for it showed what time and study can do for a serious minded artist. There was a distinct assurance in his presentation, a fluidity and cohesion of ideas, and a decided tone development especially noticeable in the lower register. The artist was complete master of the situation which added materially to his already marked artistic equipment. Mr. Grove's type is a decidedly lyrically one, but he is keenly sensitive to the emotional quality in his songs. With this there is coupled an earnest desire to convey the ideas in all sincerity, thus lending a deep warmth to his interpretations. The numbers which were of outstanding value as presented by the singer were the Mozart Warnung, Schumann's Ich Grolle Nicht, and Schubert's Wohin, all enthusiastically received. The moods and cadences of these were keenly portrayed with the genuine mark of true artistry and never overdone. Mr. Grove knows his ground and capacities very well and wisely chooses his vehicles of expression. The Durra Songs, around which interest centered, proved to be of a lyrical character with some modern tendencies while still retaining a descriptive melodic flow. The baritone had to add five encores which he drew from his English repertory, including Clorinda, Morgan; Why so Pale and Wan, Mednicoff; A Spirit Flower, Campbell Tipton; A Brown Bird Singing, Wood and Mavourneen, by Lang. The artistic atmosphere of the performance was enhanced by the accompaniments of Walter Golde.

Bauer and Zimbalist

At Aeolian Hall on January 16 Harold Bauer began a series of three sonata recitals which are his contribution to the commemoration of the one-hundredth anniversary of Beethoven's death. Ten sonatas will be performed in the three programs. In the first his fellow artist was Efreim Zimbalist—and when that is said the criticism of the concerts is practically written because one can imagine no two artists whose ideals are more in accord when it comes to the interpretation of such classic examples of the sonata as the D major, op. 12, No. 1; the G major, op. 96; and the C minor, op. 30, No. 2. Clarity, elegance, deep feeling for the musical content, and perfect style were characteristic of the work of both artists throughout the entire afternoon. There was a large audience, deeply interested in the music—as it must be to face so serious a program—and prompt with its applause to show the players its thorough appreciation of the superior quality of their art. Mr. Bauer continues the



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"Gifted with unusual instinct for interpretation and style; sang with much facility and taste; well-chosen program. Admirable command of dignified expression with great aria 'Abscheulicher' from Beethoven's 'Fidelio.' Can soar very high with constant security of pitch."—W. J. Henderson, *New York Sun*.

"Feels intensely all that she sings. Could not find one serious flaw in any of her interpretations. Held my interest throughout. Never unduly dramatic. Crystal clear tone with warm color in it. Very fine artist. Beautiful, big, high tones with strength and purity behind them. Musically graduated crescendos and soft pianissimos. Splendid vocal equipment."—Theo Stearns, *New York Telegraph*.

"Voice free and flute-like; charm in the low cadences; well-enunciated."—*New York Times*.

"Unusual expressive ability; telling climaxes; shades of feeling; good interpreter with vocal capacity."—F. D. Perkins, *New York Tribune*.

"The bridge that separates the operatic from the recital stage easily crossed. Given a voice of lovely quality. Each song a luscious musical recitation."—Greta Bennett, *New York American*.

"A voice of velvet, a smooth legato style, soft tones of gossamer quality, and an economy of physical activity. In addition, interpretative powers of a high order, feeling for dramatic significance and fine sense of lyric expression."

—N. M. J., *Boston Transcript*

"Her interpretations are excellent in their charming evocations of atmosphere and mood. She revealed intense and vivid powers of dramatic expression."

—*Boston Globe*

"Mrs. Molter's performance has, indeed, a finish and lustre which show the happy effects of study and thought superimposed on fine natural abilities."

—C. S. S., *The Christian Science Monitor*

"She has an extremely good voice, a soprano of long range and of fine natural quality in every zone. Mrs. Molter knows what she wants to sing; she knows how she wants to sing it, and she can do so."

—R. R. G., *Boston Herald*

"Mrs. Molter is, in fact, that rare apparition on the present concert stage, a singer who can really sing."

—Warren S. Smith, *Boston Post*.

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—New York Times.

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series with Paul Kochanski as companion next Sunday and finishes it with Albert Spalding on January 30.

New York Madrigal Club

Pearl Curran, Harriet Ware and Fay Foster were featured through personal presence and their songs, at the January 16 American Composers' Afternoon, given at the MacDowell Club by the New York Madrigal Club, Marguerite Potter, president. Among listeners who afterward felicitated Miss Potter were Dudley Buck, Joseph Regneas, L. A. Torrens, Martha Attwood, George Reimherr, Beatrice Fine, J. Warren Erb and others of note, from which it may be gathered that it was a distinguished assembly. Ruth Dale, first in child-costume, sang Curran songs, some with humor, appearing afterwards in a Pierrot costume of white, when Curran's Rain was especially well sung. Elizabeth Ingalls sang well the favorite Dawn, and a Spring Song (Curran), the singers being accompanied by Helene Garber and Esther Dickie. The Fay Foster Trio sang arrangements of folk songs of various countries, for soprano, tenor and baritone. She gave translations of these songs, which are humorous and expressive in turn; "the empty bottle," "hen and carp," an Argentine song, and a song about sheep, in which the men produced barnyard sounds—these interested everyone. (Her Town Hall recital of January 25 features these.) Harriet Ware's participation in the affairs was expressed through her announcement that Erva Giles, who was to have sung, was married "for the first time" that very morning; and that Harold VanDuzee, also down to sing, was sick "for the first time" also; consequently, they had to be omitted. Tea followed.

Josef Lhevinne

Josef Lhevinne, appearing at Carnegie Hall on January 16 in his only New York recital of the season, was tendered a reception accorded to few artists by an audience that almost had to be pushed out of the hall at the conclusion of the concert. The audience massed at the front of the hall pressing against the stage platform, pleading for more.

Mr. Lhevinne was as generous in giving as in the consummate mastery he displayed in playing. His encores began with the first group, one of which, Mendelssohn's Presto in E major had to be played a second time. The other numbers in this group were the pretentious Prelude and Fugue in D major, and the tenebrous Sonata quasi una Fantasia (Moonlight) of Beethoven. The same scene was enacted during the second group which comprised four Chopin selections, the Ballade in F minor, Three Etudes, Berceuse, and the sonorous Polonaise in A flat. The three movements of the Etudes were each encoired in turn, and the group was followed by three more Chopin numbers including the dainty Minute Waltz and the Nocturne in F major. The final group comprised two Debussy compositions, Poissons d'or, and Minstrels, Medtner's Danza Festiva, and the Schulz-Evler fanciful variations on The Blue Danube.

The performance was among the most notable pianistic achievements of the season, and definitely placed Mr. Lhevinne among the "big" pianists of the day. His art is complete and comprehensive; his technic beyond praise; and his capacity for varied tonal production amazing. There is a mellowness about it that is the finest tribute to his understanding. Mr. Lhevinne is of the rare genus of pianists that can secure volume without pounding, and delicacy and grace without sentimentality. His appearance in New York is an event, and one that should occur more often.

Florence Austral, Josef Hofmann and Albert Spalding

Florence Austral, soprano; Josef Hofmann, pianist, and Albert Spalding, violinist, assisted by Giuseppe Bamboschek and the Metropolitan Orchestra, offered a gala concert for the benefit of the New York Osteopathic Clinic at the Metropolitan Opera House on January 16. All three artists had generously proffered their services in behalf of this charitable institution.

Mr. Spalding shared the first half of the program with Miss Austral and the orchestra, playing the Mendelssohn concerto in E minor with orchestra, and a group of popular encore numbers by Schubert-Wilhelmj, Brahms-Hoschstein and Sarasate. His performance was classic in contour, being technically superb, and his interpretations cameo-like in their clarity and distinction.

Mr. Hofmann appeared on the second half of the program offering the Rubinstein concerto in D minor, with orchestra, and a group of piano solos by Rachmaninoff, Chopin and Moszkowski. The concerto was especially magnificent, the artist exercising his breadth of artistry and finished technic to produce a tremendous climax.

Florence Austral sang two arias, one in the first half of the program and one in the second. They were Ocean Thou Mighty Monster, from Weber's Oberon, and the Ritorina Vincitor from Aida. Miss Austral's voice is clear, full, and of a surpassing richness, which she uses with a fine sense of dramatic values. The orchestra accompanied her in both instances.

The orchestra played the overture to Rosamund and Grieg's Nocturno and Glazounov's La Fricassee.

JANUARY 17

Vladimir Resnikoff

That Vladimir Resnikoff has a large following of music lovers in the metropolis is evident from the fact that he gave his second recital of the season at Town Hall on January 17 before a thoroughly appreciative audience, and one which included many prominent musicians. An interesting feature of the program was the performance of Eugene Goossens' sonata No. 1, in E minor, which was played with the composer at the piano. There was a unanimity of intention on the part of both musicians, and the sonata therefore was given a straightforward and convincing reading. The work is divided into three parts, allegro con anima, which was given a spirited interpretation; molto adagio, in which there were some especially beautiful pianissimos, and con brio, in which the various moods were brought out with a fine regard for details. Mr. Goossens, distinguished composer and conductor, proved that he also plays the piano with skill and was given a hearty round of applause and many recalls.

Mr. Resnikoff's second big work was the Brahms concerto in D major, accompanied in this, as well as in the remainder of the program, by Walter Golde, who played with dignity and authority. In lighter vein was the concluding

group, with such contrasting numbers as Serenade Melancolique, Tschaikowsky; Alt Wien, Godowsky-Press; Valse Sentimentale, Schubert-Franko; Spanish Dance, Sarasate; Arioso, Bach-Franko; Stimmungen, Achron, and Perpetuum Mobile, Novacek. At this recital Mr. Resnikoff demonstrated among other things that the violin has no technical difficulties for him, that he has a fine sense of interpretation and musicianship and plays with a beautiful flowing tone.

Povla Frijsh

Povla Frijsh, Danish singer, not unknown here, made her first appearance in some time at Aeolian Hall on January 17 in the first of a series of four Monday evening recitals. Mme Frijsh's voice is not of particular opulence or beauty, but her singing is so highly individual and intelligent that she holds her audiences from start to finish. This was again the case on this occasion. The program in itself shows how thorough an artist she is. It was varied and highly interesting, including a Gluck arietta, a Minuet of Rameau, Schubert's Rastlose Liebe, Fauré's Au Cimetière, Reynaldo Hahn's Fêtes Galantes, Ravel's La Pantomime, De Falla's Seguidilla, Moussorgsky's Tell Me, Niamoushka from the Nursery Songs, Poldowski's Pamyre and Talons d'Or, Cui's Fountain of Czarsoeselo, Clarke's The Seal Man, and a final group including Sinding's Der skreg en fugle, Scherback's Saang paa Flodden, and Grieg's Vandring i skoven and Ed Drom.

This listener recalls hearing Mme. Frijsh a dozen years ago sing the Two Grenadiers on a program in Paris. Extraordinary as the number is for a soprano, she sang it with such impressive interpretation that one was convinced she was perfectly right in programming it. Such was the case with her Monday evening program. There was justice—more than justice—done to every item, no matter by what composer or in what style. The audience insisted upon the repetition of the Grieg songs and called for numerous other extra numbers.

JANUARY 18

The Cleveland Orchestra

The Cleveland Orchestra made its annual visit here, appearing at Carnegie Hall on January 18, under its leader, Nikolai Sokoloff. Mr. Sokoloff deserves decided credit for having introduced three American compositions never heard here before—the Pageant of P. T. Barnum, by Douglas Moore; an Elegiac Poem, by Frederic S. Converse, and The Aeroplane, by Emerson Whithorne. To consider the last

(Continued on page 22)

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Opposite her, as Leonora, a difficult role to cast because a combined coloratura and dramatic voice is demanded, was Alma Peterson. It was Miss Peterson's first appearance with the Civic Opera Company, BUT IT SHOULD BY NO MEANS BE HER LAST. HER VOICE WAS IDEALLY SUITED TO THE ROLE, HAVING EXCEPTIONALLY FINE QUALITY AND BEING UNDER PERFECT CONTROL. BESIDES AN UNUSUAL STAGE PRESENCE, SHE HAS DRAMATIC TALENT OF A VERY HIGH ORDER. Both vocally and dramatically SHE GAVE THE MOST IMPRESSIVE LEONORA THAT HAS BEEN PRESENTED IN PHILADELPHIA FOR A VERY LONG TIME. Her singing, especially of the "Mira di acerbe," WAS A MARVEL OF beautiful vocalization.—*Philadelphia Public Ledger*, January 14, 1927.

Hardly less fine than the work of Julia Claussen was the work of Alma Peterson as Leonora. Especially commendable was her work in the first scene of the last act, the aria being DELIGHTFULLY SUNG.—*Philadelphia Record*, January 14, 1927.

Alma Peterson, a native born soprano, assumed the role of the persecuted Leonora and to Judson House credit for the portrayal of Manrico is due. Miss Peterson's voice is of that peculiar texture which has for an outstanding feature a sort of smooth, velvety tone, and, peculiarly enough, Mr. House conveys the same impression. Their duets formed a remarkable series of tone blending not so much during the early part of the opera, but during the last three acts when the emotions of the lovers reach their greatest heights. This was particularly true of the duet, "L'onda de' suoni mistici," and the trio in the final dungeon scene at the close.—*Philadelphia Bulletin*, January 14, 1927.

Personal Address:

3020 Sheridan Road, Chicago, Ill.

(Continued from page 20)

first (since it was the only one of the three that made a bid for originality), it is, as the composer says, "four minutes of noise," suggesting the rise, flight, and descent of an aeroplane—written, by the way, in 1920, three years before Mr. Honegger scored his Pacific 231. It is just a brief, impressionistic picture of one of the air birds doing its dashing, brilliant stunt. The orchestration is clever and it was performed to perfection—a thumb nail sketch that one remembers.

The most pretentious of the pieces was Mr. Moore's Barnum Suite, which was made up of five numbers, called the Boyhood of Barnum; Joyce Heth, the aged negro woman reputed to have been the nurse of George Washington; General Tom Thumb and His Wife; Jenny Lind, and the Big Parade. Mr. Moore has learned his orchestration well—especially at the feet of Stravinsky. One hears that he himself is not obsessed by the idea that this is a great masterpiece, but simply a light, humorous piece d'occasion. Regarded, as that, it is quite entertaining. His inspiration at no point soars high but there is special ingenuity in the Tom Thumb number and some passages of quiet beauty in Jenny Lind. He found it a hard job, however, to decide when to end the Big Parade and hesitated quite a little too long before doing so. But on the whole it is fresh and vivacious music, a work that one would like to hear again.

After an acquaintance of thirty-odd years with the always respectable and never inspired music of Mr. Converse one would not expect anything different from the Elegiac Poem, and one was not disappointed. There is not a single note that one could cavil at from the standpoint of musicianship and hardly more than one note for which one could summon the slightest interest.

Mr. Sokoloff had evidently lavished loving care on the preparation of all three works. They were splendidly played by his orchestra and conducted with sympathy and understanding by himself. The program began with the Mozart G minor symphony, which Mr. Sokoloff gave the scholarly and well-rounded reading that one expects from so good a musician, and the final number of the program, the suite from Stravinsky's Fire Bird, glowed and glistened with the shimmering colors which he so well knows how to bring out from his orchestra. The organization as a whole improves steadily from year to year and consistently upholds the right which it established several years ago to be reckoned among the leading symphony orchestras of the country.

The Flonzaley Quartet

Although the innumerable offerings laid at the shrine of Ludwig van Beethoven by very nearly every musical organization this year have made one almost lose faith in the great master, one could not help being reassured of his eminence after hearing the all-Beethoven program given by the Flonzaley Quartet on January 18, at Aeolian Hall. The opening number was the quartet in F minor, op. 95, in five movements, beautifully interpreted by the Quartet. Mr. Betti, first violinist, withdrew for the second number, which was a string trio in C minor, op. 9 No. 3, more melodic and simpler than the op. 95. Messrs. Pochon, Moldavan and D'Archembeau played this with admirable technic, bringing out all the melodic beauty of the second movement, Adagio con espressione, and the piquant grace of the Scherzo and final Presto movements. To conclude with, the Quartet played the quartet in E minor, op. 59, No. 2. This quartet, more than the two preceding numbers, seemed to be a vivid intellectual experience, lacking nothing in beauty of tone or melody for all its mental worth. A large audience crowded the hall and applauded appreciatively at the conclusion of each number.

Eveline Novak

Eveline Novak, Hungarian soprano, gave a recital at Steinway Hall on January 18. She sang a varied program, including a number of English songs and a group of Hungarian folk songs. She has a most attractive voice which she uses well, especially in the vigorous and colorful Hungarian songs which seem particularly suited to her characteristic manner. Her accompanist was the talented Meta Schumann whose fine art added materially to the excellence of the performance. Two beautiful songs by Miss Schumann were included in the program and were heartily applauded.

JANUARY 19

Fritz Kreisler

After what seemed like a long absence, Fritz Kreisler came back to America at Carnegie Hall on January 19, and played a Mozart sonata, a sonata for violin alone by Eugene Ysaie, Corelli's La Folia, the Claussen Poème and, to end with, two Spanish popular songs by De Falla and arranged for the violin by Kochanski, and a Spanish dance also by De Falla, transcribed for the violin by himself. The only necessary criticism of Kreisler is to say that neither the fingers of his left hand, his bow arm, nor his brain have lost anything of their cunning since he was here last. There was the usual fascinated audience, completely filling the house, even to staupees upon the stage itself, also the same overwhelming applause and the same encores.

JANUARY 20

New York Philharmonic: Georgesco, Conductor

George Georgesco, Rumanian conductor, leading the pair of concerts of January 20 and 21 for the Philharmonic Orchestra in place of Arturo Toscanini, still ill, strengthened and confirmed the impression which he made in leading a part of the Pension Fund concert of the same organization a few weeks ago. He has a thorough knowledge of the technics of conducting, though occasionally his gestures are more elaborate than one is accustomed to. He has a thorough knowledge of the scores and a very definite idea of what he wants to get out of them. He leads with vigor and energy and decidedly has some of that magnetism without which no conductor can hope to succeed, either with his men or his audiences. He started with an electrifying performance of the overture to the Bartered Bride. Then he played Rabaud's Nocturnal Procession, which, in spite of utmost care and attention, would become nothing more than the milk and water that it really is. Strauss' Till Eulen-

spiegel was—as one might expect after having heard him do Don Juan—an excellent performance, full of life and vitality, and to end with, he gave a thoroughly interesting reading of the second Brahms, a reading that quite often varied from the conventional, and whenever it did had some good reason for so doing. It was informed with poetry and imagination. His success with the audience was immediate and well sustained, as in his previous performance.

Harold Henry

What proved to be a recital of decided interest was given by Harold Henry in Aeolian Hall, January 20. The pianist proved to have technical dexterity and finish, with a firmness, power and vigor as outstanding qualities. The crystalline quality of his playing was displayed most advantageously in the last group of his program which was made up of modern numbers, among which were two of his own. Dancing Marionettes, one of them and a well constructed and brilliant number, had to be repeated. His opening number, a sonata by Scarlatti, was a particularly fine example of clear and clean cut work while in the Schumann Scenes from Childhood he gave play to a charming imagination. The richness of the pianist's conception was heard in the Chopin Fantaisie, which fact was further demonstrated in the Cesar Franck Prelude, Chorale and Fugue, which was even more notable for its breadth of tone quality and strength. Besides these works the artist was heard in a Chopin Berceuse, Brahms' Rhapsody, two Debussy numbers, and a Cheyenne War Dance by Skilton Preyer. Mr. Henry had to add several encores for his appreciative audience.

JANUARY 21

Biltmore Musicale

The artists appearing at the Biltmore Musicale on January 21 were John Charles Thomas, Walter Gieseking and Louise Hunter with Francis de Bourguignon, accompanist for Mr. Thomas and Rudolph Gruen accompanist for Miss Hunter. The program consisted of the Polonaise from Mignon (Thomas) sung by Miss Hunter; sonata in C sharp minor (Beethoven) played by Mr. Gieseking; Le Chemin du Lune (Paulin) and Vision Fugitive (Massenet) sung by Mr. Thomas; three American songs by Miss Hunter; pieces by Niemann, Debussy and Strauss-Gruen.—(Continued on page 24)

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MUSICAL QUARTERLY

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CHICAGO HERALD AND EXAMINER, THURSDAY, JANUARY 20, 1927

Vanni-Marcoux as 'Boris Godunoff' Achieves Opera Season's Greatest Triumph *Singer Called Back 10 Times*

Herald-Examiner

It was given a fine performance last night. Vanni-Marcoux achieved a triumph in the title role, earning some ten recalls with his stirring version of the great second scene from the second act. This was a superb piece of acting in which Italian ardor was wisely tempered by Gallic restraint to the upbuilding of a climax that provoked a shouting storm of applause. It was, perhaps, the most pronounced individual success of the season.

Eugene Stinson, Chicago Journal, January 20/27

He is the first person to have varied his conception of it from Chaliapin's. He is the first to have lifted it out of its Russianism and given it an altogether different perspective.

His voice is not, to be sure, one in which feeling has a fundamental or even a large part. Nor is his art, though capable of expressing passion, one which is inclined to the lyric. Curiously enough, however, he exerts a command over an auditor's feelings, and he does so especially, it must be, when the auditor can find his heart touched through that instrument Vanni-Marcoux has so magnificently sharpened to his use—the intellect.

It is a pity the Chicago Opera will not repeat "Boris Godunoff" here this season. Owing to the power and the familiarity of Chaliapin's Boris, it was impossible, surely, to grasp all the new impersonator of the part intended. One felt a little lamely for the keynote of his characterization in the short coronation scene. And in the ensuing one, at the palace, one's sense of a discrepancy between makeup and bearing was corroborated by an impression Vanni-Marcoux had not at heart that rich and loamy enjoyment of pessimism which, in the monologue, makes Moussorgsky's genius seem so typical of Russia.

If one felt at a loss to grasp this Boris from the start, however, to remain independent of the superb climax into which its portrayal swept was quite impossible. For authority in the exploitation of every device essential to an overwhelming theatrical effect, for profoundness in establishing that effect upon idea, for sheer virtuosity of execution and the sustaining of a colossal crescendo of interest, few performances of any kind at the Auditorium for the past several seasons have equaled it, and no Boris Godunoff has been greater.

Boris' approach to madness in his second scene, in addition to its superb line, touched a spiritual height it has never had here before, and this was achieved in part by Vanni-Marcoux's remarkable combination of the singing and speaking voice. And in the final scene, the portrayal of senility, with arms feeble and palsied and only intermittent life and weight in a falling body, was accomplished in a style quite characteristic of a singer who is unique in never raising an arm merely to assist in the production of a singing tone.

The death scene, in which Boris dropped from his throne down the three high steps, was a tour de force and had its effect. But the marvelous thing about it was that, even so, it preserved the noble mood in which the final scene had been humanly, touchingly enacted.

This performance was one of the finest and one of the most exciting the city has enjoyed in many years. It opened up, as have Vanni-Marcoux's other appearances, new trends of stimulating thought; it gave keen and welcome pleasure to those who love the theater; it was a performance worthy of Moussorgsky's opera, which it seemed so good to hear again; it was the occasion for another ovation for one of the greatest artists in Chicago's acquaintance.



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Chicago Evening American, January 20/27

Vanni-Marcoux is Magnificent in "Boris"

By HERMAN DEVRIES

Magnificent might be a fitting word to describe the triumph of Vanni-Marcoux last night, but it has been used so often that I add a few more for good measure, or rather I suggest that my readers take for granted all the superlatives of praise in the vocabulary of a music critic. Even they would scarcely suffice to describe the thrilling performance of Marcoux in "Boris Godunoff" at the Auditorium yesterday.

Not since the opening of the season have I witnessed such an ovation! After the celebrated scene in Boris' Kremlin apartment the house went wild. I lost count, but I think there must have been something like ten recalls amid cries of "bravo" and frantic applause.

I need scarcely add my voice to that of a multitude of discriminating opera habitués. Marcoux sang superbly, equally the master of dramatic vocal utterance as of the finer tints of shading, a tragedian unsurpassed, unequaled on any stage. Not one effect was obvious—gesture, intonation, pose, pantomime—the finished product of a great art.

Chicago Evening Post, January 20/27

By Karleton Hackett

Mr. Vanni-Marcoux gave a powerful portrayal of Boris. There was the laying fear of the tortured soul of the crime-stained man. It was not the Tzar grasping at the sceptre because he felt in him the strength to hold it. He was past all that. The crown and the throne had become matters of course, and not worth the thought of a man who felt his footsteps trembling on the brink. It was a portrayal consistent with itself and excellently carried out, yet for the visualization to the public there might have been just a touch to suggest the imperious Tzar. It was taken too much for granted, and it is to be doubted whether in that day of almost oriental servility any Tzar could for a moment lose the consciousness of the fact. In the final scene his prayer over his son, his thought of him and for him and for his daughter, "the white dove" was of appealing tenderness. It was not the throne, but the soul of the boy, that was in the father's mind. For himself there was no forgiveness, and he neither expected nor asked it.

The music lying in the basso range was better suited to the natural timbre of Mr. Vanni-Marcoux's voice and he made it effective. At the close of the scene in the second act he received a great demonstration from the public.

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(Continued from page 22)

feld played by Mr. Giesecking; a group of songs in English sung by Mr. Thomas; and a duet from Thais (Massenet) sung by Miss Hunter and Mr. Thomas.

It would be quite impossible to say which of the pieces on this varied program most delighted the audience. There was most enthusiastic applause for each of the artists and for everything they had to offer. Mr. Giesecking's splendid art and exquisite tone; Miss Hunter's delightfully pure voice and dainty interpretations; and Mr. Thomas' mature and cultured vocalism; and, withal, the magnetic personality and attractive stage presence of each one of these concert favorites, resulted in a rare musical treat. There was a capacity audience and encores were demanded.

Ragini

On January 21, at Hampden's Theater, Ragini, Hindu singer, dancer and instrumentalist, gave a recital of traditional songs, dances and instrumental melodies of India. She accompanied her songs on the tambura and sitar, native stringed instruments. A feature of the program was the ancient festival and temple dances accompanied by oriental musicians. There also was a string ensemble with Metek Volk at the piano.

New York Symphony: Casella, Soloist

The interesting feature of the New York Symphony concert on January 21 was the performance of Alfredo Casella's suite, Scarlattiana, with the composer at the piano. Before going farther let it be stated that Mr. Klemperer gave it a brilliant reading. Mr. Casella has based his work on a number of Domenico Scarlatti's sonatas from which he has taken some of the thematic material interwoven in the suite. This material he has tried to develop in his own manner. The composer's hand at orchestration is well known; his clear style, with its local color, is herein well employed. The suite is written for piano with accompaniment of small orchestra, and while Mr. Casella has used the old form as his guide, his own spirit was distinctly obvious. This spirit with many modernisms interwoven gives the work its original touch. However, the music is distinctly polyphonic and has a delightful melodic flow on the whole. Some of Mr. Casella's words can be quoted in giving an idea of his aim in this attempt, as he looks upon the work as a "reconstitution of the purely Italian style." He further says: "At all times I have believed that it would some day be possible for us to resume the thread of our great instrumental tradition of the seventeenth and eighteenth centuries, and to contrive to produce a music which should be the modern continuation of the thought of Frescobaldi, Monteverdi, Vivaldi, Corelli, Scarlatti, etc." The composer goes on to speak of "juxtaposing two creative ideas separated from one another by a stretch of two centuries," and he feels that across these years the racial spirit of the Italians binds the composers, and he offers Scarlattiana as "a specimen of musical creation suggested by elements borrowed from an art two centuries earlier." The work, which comprises an introduction, minuet, capriccio, pastorale and finale, is clever, vivacious and robust—if perhaps a little too long.

The other numbers on the program were a Bach suite in D and Schubert's symphony in C. The Bach number was given a vigorous performance with Mr. Klemperer officiating at the cembalo. This suite is best known because of the famous arrangement of the Air for the violin G string. The symphony was given a sweeping reading which brought the conductor and his men an enthusiastic reception. Mr. Casella, who gave a subdued and delicate interpretation to his work, was also tendered an ovation.

Riccio Scores Success in Recital

On January 17, at Carnegie Hall, Riccio gave an artistic and successful recital before a good-sized audience. He began his program with Non piu andrai, Mozart, in which



BENJAMIN RICCIO

a fine baritone voice of excellent quality and good volume was a distinct feature. He continued his first group with numbers by Beethoven, Donaudy and Sadero. He then gave four selections in Russian; Cavatina, from The Bar-

ber of Seville, another group by German composers, and concluded his offerings with the Arioso by Verdi. This program, comprising as it did so much of variety, was a test for any singer, and Riccio's splendid renditions proved his calibre as an artist. His fine interpretations and calm manner won for him well deserved applause from his audience and excellent criticisms from the New York press. Many encores were demanded and graciously given by the singer throughout the evening. Richard Hageman furnished his usual musicianly accompaniments.

Three Pianos at Once

It was an ultra-musically fashionable audience that assembled in Steinway Hall on Friday, January 21, at 3:00 o'clock to listen to three hitherto very private pianists—Messrs. Olin Downes, New York Times music critic; John Erskine, professor of English at Columbia University, still better known as the author of Helen of Troy and Galahad; and Ernest Urchs, of Steinway & Son. Seated among the distinguished audience were some distinguished critics who were to be distinguished for the first time. In spite of the fact that not one of them holds a card in the Critics' Union, Messrs. Josef Hofmann, Ernest Hutcheson, George Barrere, George Gershwin, and Richard Singer had been employed by various daily journals to report this special occasion. This must be looked after.

Of course, it was all just in good fellowship. Premier honors went to Prof. Erskine. He is quite a lad with the piano, having learned how to play his scales in Norwich, N. Y. quite a number of years ago and has never forgotten how since. Really the musicalest moments of the afternoon came in his playing of the slow movement of the Mozart Concerto in D, where he displayed a smooth, well-modulated legato touch and real sense of the Mozartian melodic line. Prof. Erskine, in fact, had been entrusted with the whole Mozart Concerto all to himself and was ably assisted by Ruth Erskine. Some said it was his daughter but one bet goes down on its being his sister. Anyway, she played very well indeed and it was sometimes hard to tell which Erskine was doing the more for Mozart.

Mr. Urchs appeared only as the third pianist. Unfortunately, as all three were playing very loudly practically all the time in the Bach triple concerto, which was the object under manipulation, it was impossible to distinguish his individual work, which, however, must have been perfectly satisfactory because all three gentlemen arrived at the end of each movement at the same time.

Remains Downes, who labored at one-third of the Bach number and began the concert by playing the original form of the Hadyen Variations by Brahms with Prof. Erskine. Olin plays the piano better than any critic has a right to—which is not saying so much after all. His chiaroscuro is admirable and there was considerable morbidez apparent at critical moments as well as a due meed of slancio.

The huge audience of 300, which is as huge as any audience can be in Steinway Hall, applauded without reserve. On the whole it was a very interesting afternoon and the three warriors acquitted themselves nobly. And best of all, from this concert and the repetition of it on Saturday evening, the MacDowell Colony of Peterborough, N. H., which was the object of the benefit, realized no less than \$2300 net.

A really delightful thing about the afternoon was its complete informality. Probably the performers knew at least two-thirds of the audience personally—and you could tell it. Accompanying the Bach, Dr. Frank Damrosch skillfully directed some string pupils from his Institute.

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CHICAGO OPERA

THE JEWESS, JANUARY 16 (MATINEE)

CHICAGO.—The Jewess was repeated on Sunday afternoon, January 16, with Florence Macbeth replacing Eide Norena at the eleventh hour in the role of Eudora. Miss Macbeth, who had already packed up, ready to leave for an extensive concert tour, came to the rescue of the management, filling the breach due to the illness of a sister songstress so well as to permit the use of superlatives. Miss Macbeth, one of the most modest artists of the day, is also one of the most dependable songstresses among the stars that shine with persistent eclat from our lyric stage. She sang gloriously throughout the afternoon and divided first honors with Raisa and Marshall.

OTELLO, JANUARY 17

It was announced around the Auditorium that Resurrection was not given as scheduled due to Mary Garden's prolonged indisposition. Otello with Eleanore Sawyer was once more substituted.

LA CENA DELLE BEFFE, JANUARY 18

La Cena Delle Boffe was repeated with Claudia Muzio, Louise Loring, Antonio Cortis, Theodore Ritch and Luigi Montesanto in the leads. Sabino conducted skillfully.

MADAME BUTTERFLY, JANUARY 19 (MATINEE)

A lone performance of Madame Butterfly on Wednesday afternoon brought in the title role Edith Mason, who once again disclosed all the virtues that lie in her vocal equipment, which is incomparable today among lyric sopranos. Endowed with a beautiful voice, much more voluminous now than ever, yet as clear as the proverbial crystal, velvety and of golden quality, its possessor uses it so well that voice students profit by listening to her singing. Her Butterfly is the acme of perfection from a vocal standpoint and as she played the role sufficiently well to give satisfaction, her Madame Butterfly is a gem, easy to discover but too seldom exhibited to please her many admirers. Her success left no doubt of the keen enjoyment of her listeners.

Forrest Lamont was a vigorous and well voiced Pinkerton; Rimini a handsome Consul, who upheld the dignity of an American diplomatic corps, and he shared in the success of the afternoon. Polacco's directing was above criticism.

BORIS GODUNOFF, JANUARY 19

"Vanni-Marcoux as Boris Godunoff achieves Opera Season's Greatest Triumph" was the headline that appeared in the Chicago Herald-Examiner, January 20. That headline tell the story of how the audience reacted to Vanni-Marcoux' wonderful delineation of the title role in Moussorgsky's musical drama. Ten recalls at the conclusion of his big scene in the second act and innumerable ones at the close of the performance were the just tribute of a delighted audience for a really admirable presentation by a great artist. It has been many years since we have been moved to a high pitch of enthusiasm by any lyric artist as we were by Vanni-Marcoux. It would take several columns to tell graphically how remarkably his presentation was made realistic, how sick he looked physically and how, from the first, one realized that the poor Czar was somewhat unbalanced, until finally his mental equilibrium completely collapsed and he died in a fit. To do all those things one must be a great artist and no one has a better right today to that qualification than Vanni-Marcoux. From his first entrance he made it appear what an artist he is, as at no time did he resort to cheap tricks to win the respect as well as the enthusiasm of the spectators. His Boris Godunoff is really a creation, as it is completely different from any that we have ever seen and he made it far more potent a personage than any previous Godunoff, this due to the restraint with which he acted the role, giving vent to his rage only now and then when the mind had gone astray, but for the greater part showing his authority by a single gesture or a simple glance that carried behind it the force of an autocrat. For the past thirty years we have seen on the stage many big figures and saw the beginning of many a brilliant career as well as the twilight of artists famous before our days, but through that long period of years only a few performances have left on us an unforgettable imprint. Among those will live that of Boris Godunoff as interpreted by Vanni-Marcoux. Many thrills he gave us throughout the evening and in the last act, he had us practically out of our seats, so vivid was his presentation. Marcoux must have gone to an insane asylum and frequented hospitals to get all the possibilities of the part. Towards the end of the last act, just previous to the Czar's death, he had practically an epileptic fit—the entire body shaking, the jaw made stiff, the tongue paralyzed, the eyes dead even though bewildered, the cheeks sagged and we saw a hideous figure, a face tortured with physical and mental ills, a man whose agony was frightful, as though

believer in God and in the hereafter, scared of death as well as punishment in the other world. To visualize all those things and especially to carry those thoughts over the footlights requires an actor of first order and a greater delineation of any part has not been seen on the Auditorium stage.

Vanni-Marcoux, too, has the voice to sing such a role, as his particular timbre fits well into the part. Thus, his acting blended admirably with his song and seated in the Auditorium, you could imagine yourself really witnessing an episode in the last days of Boris Godunoff. It may be that the writer, when the season is over, will write an analytic report of the many details with which Vanni-Marcoux invests his Boris Godunoff. Then, the readers will understand the unbounded enthusiasm that we felt while watching the actor-singer's personification.

Next season Boris should be given often with Vanni-Marcoux, as it should prove one of the biggest attractions of the Chicago Civic Opera has ever unfolded to its patrons.

The star was superbly seconded by a cast that left little to be desired, the lone exception being Clara Shear, who was only satisfactory as Feodor. By contrast, Anna Hamlin as Xenia, the other child of Godunoff, was fine vocally and histrionically. As a matter of fact, she was the best Xenia heard on this stage. Jose Mojica has improved greatly his conception of the difficult role of Prince Shuisky. He now fully understands the ambition as well as hypocrisy of the adviser of Godunoff, who thought that the doom of his master would add to his own power. His Shuisky had force, where heretofore it was too anemic to make a strong impression in the drama. Forrest Lamont, who had sung Pinkerton in Butterfly in the afternoon, showed endurance by appearing in the evening in the garb of Dimitri.

Edouard Cotreuil rose to stardom as Varlaam, a role he has often sung and played here; Now he finds in it sufficient possibilities to make it, with Godunoff, the most important role in the drama. He acted the part so well that often the eye was focused upon him though the role is somewhat minor, and he sang the Drinking Song with such joviality as to win not only the laughter of the audience, but also salvos of plaudits. Cyrena Van Gordon sang gloriously the role of Marina and as ever she looked a picture to behold. Maria Claessens made a great deal of the little role of the Nurse. She sang the music with telling effect and acted with that good humor always expected in comic roles from this excellent artist. One of the big musical moments of the evening was the singing in the first act of the music given to Teckeloff by Desire Deferre. Theodore Ritch made a hit all his own in the small part of the Bumpkin. His portrayal was as excellent as his singing and this means that it was above par. Alice d'Hermanoy was an industrious innkeeper, her song was agreeable, her acting pleasant and her presentation, as a whole, remembered for its efficiency.

Giorgio Polacco was at the helm and he directed with vim and understanding.

L'AMORE DEI TRE RE, JANUARY 20

L'Amore Dei Tre Re was repeated with Garden, not yet fully recovered from her recent indisposition. Anseau was once again superb as Avito and Rimini a Manfredo of allure. The score had another remarkable reading under the direction of Roberto Moranzoni.

FAUST, JANUARY 21

The first nation-wide radio broadcasting of grand opera from the regular performance took place on Friday evening. (Continued on page 36)

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SAVANNAH MORNING NEWS, Dec. 13.

She received an ovation. The audience was the largest that attended the course in three years, and the most enthusiastic.

SAVANNAH PRESS, Dec. 13.

Miss Gutman has a beautiful voice *** remarkable gift of interpretation, combining fine dramatic sense with the beauty and warmth of her singing. *** Her mezzo voce unusual and effective.

NASHVILLE BANNER, Dec. 16.

*** Has a beautiful voice and sings most artistically.
*** Entire program ** proved most delightful.



NASHVILLE TENNESSIAN, Dec. 16.

***Has a very beautiful voice which she uses artistically.

OMAHA BEE, Dec. 22.

In a program unique and refreshing ** in charm and beauty * she gave delight. ** animation of style, a keen sense of the dramatic, assurance and fervency * linguistic versatility.

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*** voice warm and vibrant, she uses it with skill * exceptional histrionic ability * interprets with intelligence and attractiveness. ** pronounced interpretative talent.

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Hamburger Correspondent
December 1, 1926

As Santuzza in "Cavalleria Rusticana"

Dusolina Giannini as an interpreter of a tragic role, possesses the power to invest her part with the last word of sentiment. She is more than a singer, she is an artiste of the same rank as Sarah Bernhardt or Duse. I cannot imagine a more touching Santuzza, a more gripping interpretation of the part than that given by Giannini. It was a perfect, in every particular, gripping interpretation.

Hamburger Correspondent
November 17, 1926

As Rachel in "The Jewess"

She is born for the role of Rachel, externally and internally. Without belonging to the race, she still bears all its marks; and with a beauty unexpected. And her voice rises to unexcelled dramatic heights. She sings in the purest German, as well as in the purest tones. Her high C penetrates the entire auditorium. And just as she remains natural throughout the play, so she dies a plausible Rachel. And the enthusiastic audience feels it with her.

Berliner Zeitung am Mittag
September 20, 1926

As Santuzza in "Cavalleria Rusticana"

Dusolina Giannini began her guest appearances this season with the role of Santuzza in Cavalleria Rusticana, before a sold-out house. One can make no mistake in making the statement that her interpretation of this role is one of the best to be heard anywhere. One of those touching, sincere and realistic interpretations, which stamps it not only as an authentic national document, but as a pillar of German operatic history.

Hamburger Fremdenblatt
November 18, 1926

DUSOLINA

GIANNINI

THE NAME ALONE SOUNDS LIKE MUSIC. AND THE LADY WHO BEARS THIS NAME, IS LADY MUSIC HERSELF.

—Stettin Ostsee Zeitung, October 13, 1926



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FIRST APPEARANCES OF THE CURRENT SEASON AS
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Mme. Giannini's lovely voice sounded fuller and richer than ever and her exquisite musical sensibility and emotional warmth delighted her hearers as on the occasion of her previous luminous appearances here. She is undeniably one of the great discoveries of recent seasons in the concert field.

Grena Bennett in *New York American*.

The singer has gained in repose and assurance of style since she was last heard here, and she has maintained the dramatic power and intensity which were so striking a feature of her well remembered performances. The voice is a beautiful and a thrilling one—there are not many of like quality on the concert stage.

New York Herald Tribune.

She has gained materially in recent seasons in emotional quality and in the authority of her interpretation.

Olin Downes in *New York Times*.

Her delivery of the "Joan of Arc" air was an instructive illustration of the force of dignity and depth in passionate utterance. In the midst of the phantasmal procession of vocal mediocrities now parading before an apathetic public Miss Giannini is a towering figure.

New York Sun.



DUSOLINA

GIANNINI

A VOICE ONCE HEARD, NEVER TO BE FORGOTTEN.

—*Minneapolis Journal*, Jan. 26, 1924

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THE MUSICAL COURIER EXTRA

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NEW YORK JANUARY 27, 1927 No. 2442

So this is the second half of the musical season.

A critic isn't really getting old until too long or dull a concert seems a personal affront.

The reason no better modernistic music is being performed, is because none is being written.

The Soviet forbids the importation into Russia of records of American jazz, and also prohibits the broadcasting of such music over the radio. How can the Soviets be so blind to the ennobling influence of the most popular music of the moment? Evidently the Soviets think that the only thing which jazz uplifts is the feet.

The heartiest sympathy of the entire staff of the MUSICAL COURIER is extended to Cesar Saerchinger, general European representative, in the death of his mother, Mme. Anna Saerchinger, who passed away at her home in Hillingdon, England, on January 12, aged seventy-three. Mme. Saerchinger, a pupil of Lamperti, was in former days a well known voice teacher in this city.

A pianist worth watching is Rovinsky, who mixes his programs with the self-same ingredient that James McNeil Whistler proclaimed invaluable for mixing colors. A program of "parallels, contrasts, and conceits" was given by invitation on the evening of January 24 before the faculty of the Institute of Musical Art and will be repeated in Chicago next week. Mr. Rovinsky will shortly write an article for the MUSICAL COURIER on piano programs.

Although last summer was actually the fiftieth anniversary of the opening of the Bayreuth Festival, which took place in 1876, there were no performances held at the Wagner shrine and the festival of the coming summer is proclaimed to be the official semi-centennial. The fund, which Richard Wagner, with the aid of admirers and friends, created in order to guarantee the future maintenance of the Festivals and the Festival-theater, has, through Germany's financial breakdown, completely vanished, and the existence of his lifework has thereby become dependent upon the aid of culturally interested circles. We know of several Wagner-lovers in America who have voluntarily contributed monetary assistance to the Festival management and we are sure Siegfried Wagner

will heartily appreciate any other contributions that rich American friends of the Wagner cause may like to send.

Syracuse is certainly ambitious! It is now announced that the university is employing Shavitch and his orchestra to give all of Beethoven's nine symphonies, assisted in the ninth by various choral clubs of Syracuse and nearby towns. Under the direction of Shavitch one may feel assured that the performances will be magnificent. As to the guiding hand back of it, we just wonder if Dean Butler is not due to receive some of the credit?

They are polishing up things at the Metropolitan in advance of the Ring. Tomorrow (Friday evening) we are going to have Das Rheingold for the first time this season, with Walter Kirchhoff (a veteran of the German stage of many years' standing) making his Metropolitan debut as Loge. The recent Götterdämmerung performance was very good indeed, but the Walküre, which started last week's offerings, was not better than fair to middling.

As announced in last week's issue of the MUSICAL COURIER, the Metropolitan Opera will go to Cleveland again this season, this time for a week's engagement. This will represent the first season of a contract calling for five successive years, under civic management. Robert J. Bulkley is the head of the Cleveland Metropolitan Opera Committee, which will recruit a group of 500 or more guarantors, and the local management will be under the able direction of Lincoln G. Dickey, manager of the Public Auditorium. The eight performances this year will begin on May 2.

It's an ill wind.—The illness of Toscanini brings here this week that fine conductor from Cincinnati, Fritz Reiner, who will lead the Philharmonic in a pair of concerts this (Thursday) evening and tomorrow, also next Sunday afternoon. The quality of Mr. Reiner's baton-wielding is familiar from his appearances at the Stadium Concerts. Incidentally, the Reiner family will be strongly represented in New York within the next week. On the evening of February 3 Mme. Etelka Gersta Reiner will present her special class of vocal pupils from the Cincinnati Conservatory in a recital at Steinway Hall.

If the good old boys can look down from the gold bar of heaven and see what a lot the youngsters think of them, they must be flattered indeed. We can picture Palestrina extending a ghostly hand to Mr. Stravinsky and thanking him heartily for the delicate attention of the Palestrina Suite; Signor Scarlatti embracing heartily his fellow-countryman, Signor Casella, with warm words of gratitude for the latter's service in calling attention to his long departed colleague; and as for Bach—well, Bach must be busy spectrally kissing half the compositorial world of today on both cheeks, from Germaine Tailleferre up—or down, if that is the way you feel about it.

Harold Samuel has surely conferred a favor upon New York music lovers by his just completed "Bach Week." During the week he played all sorts of Bach, familiar and unfamiliar, large and small. Some of the music he played was of concert size and content; some of it was intended by Bach for study purposes but is none the less delightful for that. Audiences of large size welcomed Mr. Samuel and Bach, applauded enthusiastically, and called for more at the end of each program. We New Yorkers have every right to be proud of our high taste in music. The fact that we also like jazz is, perhaps, nothing against us—we apparently like everything that is good. We certainly like good piano playing, and Mr. Samuel gave us a wealth of that during his Bach Week.

Why is it that an out-of-town orchestra has to come here to show us American novelties that well deserve a hearing? Douglass Moore's Pageant of P. T. Barnum, which Nikolai Sokoloff and his Cleveland Orchestra brought here last week, while not great music, is a living, vivid, contemporary work, worth a dozen such artificial things as the Hindemith Concerto for Orchestra and Piano that we heard last year; and Emerson Whithorne's Aeroplane was more interesting than a dozen preludes or overtures by Pfitzner or Schrecker. The New York conductors as a group seem to have the habit of combing Europe for quite useless and unnecessary things while overlooking the quantity of really promising work that is being done right here at home. It is perfectly true that America has no composer at this moment who appears to deserve the adjective "great," but it is equally true that no other country has one either. The obvious thing to do, conditions being equal as they are, is to give the Americans the opportunity to develop through as frequent performance of their compositions as possible.

SAMAROFF VS. GILMAN

Olga Samaroff, of The Post, objects! She objects, oh, quite seriously! She lets the ink flow in long screeds and gives her opinions, insisting that they are nothing more or less than her opinions, and that everybody else has equal right to opinions (except when those opinions are not in accord with her opinions!). She tries greatly to be judicial, yet forensic; logical, yet positive; scathing, yet strictly within the letter and the spirit of the unwritten law.

Poor Mr. Gilman! He it is who raised this teapot tempest. He dared, did Gilman (poor Gilman!), to have opinions about Klemperer and Strauss and Chesterton and the New York police, and he dared, greatly dared, to express these opinions.

Whereupon La Samaroff rises in her wrath (not able to agree with poor Gilman) and flays him and slays him. There is nothing left, poor Gilman! but to resign all hope of ever being a satisfactory musical critic—and join the New York police so he can parade each year uncriticized to the music of Debussy's Fates, Klemperer conducting.

It really does not matter at all what Gilman said. He expressed his opinion just as all critics express their opinions. What else have they to express? Surely no one will claim that any one of them can or could show proof of their various statements as to this or that interpretation? But anyhow, Olga says he was "confoundingly disappointing" on a particular morning of last week—we believe it was Monday,—and she takes him columnwise to task. In future it is to be assumed that Mr. Gilman will submit his criticisms to the Music Editor of the New York Evening Post for her O. K.

Having said her say on Tuesday, Mme. Samaroff returns to the attack on Friday. Meantime she says that, as a result of her Tuesday remarks, she is in receipt of a letter signed G. D. King, which severely takes her to task for what the writer calls her unwarranted and personal attack on Lawrence Gilman. "Was my article," asks Mme. Samaroff, "any more personal than the one Mr. Gilman wrote about Mr. Klemperer? If it is warranted to criticize music and musicians, why should it be unwarranted to comment with equal frankness upon writings which have a serious—often disproportionate—influence upon the fate of music and the lives and careers of musicians?"

Samuel Chotzinoff, in The World, tells why. In fact, his headline tells sufficiently why: "A Warning to Critics!" . . . "The critics themselves are becoming a little panicky over the absence of a critical unanimity in their daily manifestos. They are faced with the dreadful possibility of being ultimately discredited as oracles. . . ." and so on, much more, in delightfully humorous (yet serious) vein. You should read it!

We recall that a year or so ago we permitted ourselves to make a comment upon some writing by Olin Downes of The Times. Whereupon Mme. Samaroff of The Post took very definite exception to us and our methods. In other words, according to Mme. S., it is all right if she criticizes the critic, but if we criticize the critic, or if the critic criticizes anybody else, it is all wrong.

The fact is, unless we are greatly in error, that some of the critics take themselves and their remarks far too seriously. There is so little "come back" that they gradually arrive at an inflated estimate of the effect of criticism upon artistic careers. They are aided in this belief by the persistent use by artists and managers of press notices in advertising.

The favorable press notice is extremely important in advertising; but the adverse press notice does not do anything like proportionate injury to the artist. When Mme. Samaroff says that the writings of the critics have a serious influence upon the fate of music and the lives and careers of musicians she is altogether wrong. No music or musician was ever yet injured to any serious extent by adverse criticism, as witness all of the great artists and composers who have won out in spite of the critics.

Press criticism tries to take from the public what is the public's inalienable right: the right of judging for itself. The public never has believed and never will believe that a thing is not worth hearing until it has heard it.

VARIATIONS

By the Editor-in-Chief

At a recent piano recital, by Leonora Cortez, who was playing the Brahms variations on a theme by Handel, we found ourself forced into a cumulative series of reminiscent reflections, winding up with the self-asked question: "Is there anything these ladies cannot do on the keyboard?"

Time was when the crinolined creatures tinkled only romantic tunes languidly with lazy fingers on the virginal and harpsichord; and for many years thereafter, only men were supposed to be masters of dramatic, epical, and passionate expression on the keyboard.

Suddenly a whole flock of skirted piano amazons, valkyries, and maenads, appeared in the latter half of the nineteenth century—Clara Schumann, Anna Mehlig, Marie Krebs, Amette Essipoff, Sofie Menter, Teresa Carreño, Helen Hopekirk, Fanny Bloomfield Zeisler, Adele Aus der Ohe, Vera Stepanoff, and a countless number of others.

The literature of the piano opened to them, and had no further forbidden places. Female fingers and minds attacked the very pinnacles, in Beethoven, Bach, Schumann, Brahms, Liszt.

Think of the performances that our present century has heard, from Elly Ney, Myra Hess, Katharine Goodson, Augusta Cottlow, Olga Samaroff, Germaine Schmitzer, Katherine Ruth Heyman, Mmes. Lhevinne and De Pachmann, Mrs. H. H. A. Beach, Yolanda Mero, Ellen Ballou, Wynne Pyle, the Verne sisters, the Sutro sisters, Gertrude Peppercorn, Carolyn Beebe, Jessie Shay, Florence Terrel, Mana Zucca, Cecile Chaminade, Guiomar Novaes, and scores of other gifted women.

The feminine conquering of the keyboard seems complete, and if there be anything left for the fair ones to do surpassingly, it still remains to be written.

Douglas Moore, who composed the Pageant of P. T. Barnum, played here last week by the Cleveland Orchestra, was the pupil, seventeen years ago, of F. W. Riesberg, of the MUSICAL COURIER staff. Moore studied piano and harmony with Riesberg, at the Hotchkiss School for Boys, Lakeville, Conn. Finishing there, he went to Yale, and graduated in due time. "Even then, when he was with me, and was about eighteen years old," says Riesberg, "young Moore showed tremendous talent and love for music, and I was confident he would amount to something."

Such letters as the following are positively terrifying, and make us shrink within ourself, in abashed ignorance:

2923 S. Hobart Boulevard,
Los Angeles, California
December 8, 1926.

Dear Mr. Lieblich:

The Musical Courier for December 2, 1926 reached me today and several things therein have prompted me to write to you.

First of all, here is a list of Emmas, other than those Miss Edna Day gives; they are all names known to musical history. I know nothing of Emma Eames' list, however, so there may be duplications. Miss Day will have to determine whether or not each is "famous," and if she is really interested I can put her on sources of informations to each. There are at least three Emmys: Emmy Fursch-Madi, long a celebrated stage-soprano; Emmy La Grua, for a short period very famous; Emmy Destinn, who after the great war was billed as Ema Destinova. Then there are: Emma Albertazzi; Emma Asmusson; Emma Chuppini; Emma Dahl; Emma Habicht; Emma Howson (lately deceased if I mistake not); Emma Loeffler-Zaruba (from Pittsburgh, now of this city, and who sang one season at Manhattan Opera House, N. Y. as "Regina Arta"); Emma von Elsener (sister of Marie Litta); Emma Louise Ashford (composer, contralto, under Dudley Buck); Emma Mampe; Emma Noe (late of Farrar's "Carmen" troupe); Emma Trescombe, (who became the wife of Sims Reeves); Emma W. Mundella; Emma Pitt; Mrs. Emma W. Raymond; Emma Seiler (whose book on singing is well known); Emma R. Steiner, the composer; Emma Ritter-Bondy; Emma Zaccaria, opera singer; Emma Marshall; Emma C. White; and last, but not least, Emma Trentini. Twenty-five additional ones, it seems. Then there is Emma Carus! And outside of music: Emma Goldman!!

Now as to some names in your "Unclaimed Letters." The Mr. Cadorn is, or was, under the manager, Arthur Judson. And is not Mr. Gruenberg the L. I. Gruenberg, composer-pianist, lately accompanist for Jacques Thibaud? The Victor Talking Machine Co. should be able to tell you about Mme. Christine Langenhan, I think, for she made records.

It might interest you to know that the evening of December 3 at The Biltmore Theatre in this city I heard and saw Henry E. Dixey in "Blossom Time." He was easily the "star" of the show and going strong despite his fifty-eight years on the stage.

I note on page 29 that you give your sanction to the statement that November 1 the first performance in America of Mozart's "The Abduction from the Seraglio" was given at Rochester, N. Y. In an earlier issue the production received a considerable write-up. The fact is, however, that over fifty years ago the opera received a performance in New York City, by a German Opera Company, and on October

10, 1862, to be exact. There were later performances, also, at Philadelphia in 1863.

And Muratore never sang under Hammerstein at the Manhattan Opera, New York City, despite your statement on page 33. This is really considerable of an error, it seems to me, and might easily mislead young music-students who have no especial knowledge of operatic matters.

In your short editorial comment in November 11 issue you mentioned part of a former cast of The Magic Flute. Did not that same cast include the famous Mme. Milka Ternina who thought it not beneath her dignity to appear as the First Lady? She has been reported for some years now as deceased, but Mme. Lilli Lehmann wrote me from Salzburg this summer, stating that Ternina had paid her a visit, was in fairly good health, but sad over the ruin of art in Europe.

I have had three letters from Lilli Lehmann lately, full of many interesting things, chief among them being her statement that only two Americans may call themselves her pupils—Gerardine Farrar, and Olive Fremstad. While she praises Mabel Garrison highly and some others, she does not consider that lessons for six weeks, (as in Garrison's case) and for two weeks, or for as few as four lessons, entitle any to the right to call themselves her "pupils." In fact she was indignant that they presumed to do so and defended herself vigorously. She wrote how she valued the friendship of Mme. Johanna Gadschi, lately arrived in New York, and to be heard widely it is to be hoped.

Space and lack of time forbid more at this writing. Until the spirit again moves me, I am,

Yours very truly,

(Signed) (Prof.) D. H. SILVIUS, JR.,
Professor of Modern Languages.

The several persons who are from week to week deposing Dr. Eugene Noble from his directorship of the Juilliard Foundation, have not so far succeeded in what the late Gilbert would have called their "object all sublime." Whether they shall achieve it in time, remains to be seen. At the present writing, Dr. Noble, as Broadway would put it, is "sitting pretty." He says that he intends to remain so, and, what is even more important, the heads of the Foundation say so too. According to the Sun, of January 19, Dr. Noble characterizes the criticisms of his activities, or the lack of them, as "guff." It is a robust expression which we remember from the slang vocabulary of our youth, when "Aw! go on," "lip," and "jaw" also were current. The present day equivalent of "guff" is hard to find. It falls somewhere in between "snouty," "beefing," and "handing out the bunk." At any rate, it is vigorous and valiant talk, and shows a fighting spirit that is to be admired. Looking at the whole matter impartially, as we do, we are led to remark that Dr. Noble is in soft. He should worry. And music should worry. Music did very well before the Foundation appeared; music is doing very well now that the Foundation is here; and music will do well long after the Foundation is forgotten.

We remember the meeting at which Dr. Noble, just appointed to be Foundational director, asked the music critics to advise him how to apply to the best advantage the \$15,000,000 then announced as available for the carrying out of Mr. Juilliard's fine purposes. When we critics finished with our suggestions, a calculation showed that we had spent for Dr. Noble exactly \$54,237,169.80.

Not at all cavalierly or clubby is the remark of the Telegram of January 20, that "the only 'mechanical music' that delights the true artist is the kind made by the cash register."

Karl K. Kitchen's irradient column (Up and Down Broadway) in the Evening World, is running Variations hard in the struggle for good musical stories. One of Karl's latest puts him a few inches in the lead. Here it is:

One day last week Sergei Rachmaninoff, the famous Russian pianist and composer was in one of the salesrooms at Steinway Hall selecting a piano. In the same room a carpenter was at work fixing the California redwood floor. He kept hammering and hammering. Finally Mr. Rachmaninoff, who was quite patient for five minutes, said to the carpenter: "Will you please stop for a few minutes? I cannot go on."

"Like hell I will!" came back the carpenter. "I was here first."

Alfred Human's magazine, Singing, is conducting a contest, the competitors being required to write a letter on the subject of "How I Would Spend \$15,000,000 for Music in America." If music editors are not barred, dear Alfred, we enter the arena herewith, and suggest that the money be spent for 3,000,000 subscriptions to the MUSICAL COURIER.

The Elman Quartet appeared not long ago in Louisville, Ky., and next morning a local critic wrote about the concert, that "Mozart sparkled and smiled,

Brahms marched in solemn pageantry, and Ravel twinkled and shivered self consciously." At any rate, that is better than the famous remark of the Dutch commentator, who remarked a few seasons ago, after a Godowsky recital in that city: "Godowsky's playing was so stimulating that his name ought to be changed to Goodwhiskey."

We do not like the sound of boy soprano voices. Neither does Father Time, so he changes them.

E. F. C. writes: "I read that ventriloquists do their singing through the stomach. Would you call that instrument a tum-tum?"

"Kundry" (listening to a popular song with an "Aida" borrowing)—"Verdi get that tune?"

Dear Variations:

New York, January 11, 1927.

Mr. Di Pirani's comment in a recent issue of your interesting paper, regarding the lack of athletic inclination, and early deaths, of some of the most admired composers, causes me amusement.

What heights might not have been scaled by Mozart, Bizet, Chopin, Bellini, and let me add, Beethoven, Handel, Gluck (not forgetting other sickly but ambitious beings like Shakespeare, Robert L. Stevenson, Michelangelo, Nietzsche, Goethe, and Ibsen) if they had only done their daily dozen and not neglected the field of sports.

Perhaps they might even have risen to the eminence of Mr. Di Pirani himself.

Unathletically yours,
WILLIAM SORRENTINO.

Bela Bartok is considered a sort of social outcast among the musical modernists, for every once in a while he writes a melody.

For the same reason, also Hindemith doesn't do right by his revolutionary colleagues. Apropos, those gentlemen are green with envy, because at the recent Prague premiere of Hindemith's new opera, the public raised such indignant hubbub that further performances of the work were prohibited by the police.

By the way, now that pictures are telegraphed, and the telephone connects New York and London, why could not some way be invented to keep static out of modernistic music?

That sigh of contentment at this season is caused by the breaking of the children's last Christmas drum—Telegram.

George Gershwin says that if it were not so expensive, he would call up Ernest Newman on the trans-oceanic telephone, and play some jazz for him over the wire.

A seventeen year old youth has swum the Catalina Channel and received \$25,000 for his achievement. A seventeen year old boy, Felix Mendelssohn, wrote the immemorial music to "A Midsummer Night's Dream," and received a few dollars for it. The swimming prodigy also garnered the thanks of the news photographers and grease manufacturers. The musical genius has the warm gratitude of an admiring world for all time to come.

The State Federation of Women's Clubs is offering a prize of \$2,000 for the best answer to the question:

"What are the ten most beautiful things in New York?"

Efrem Zimbalist, the violinist, saw the announcement, and said:

"That's easy. The ten Beethoven sonatas for violin and piano, which Harold Bauer and I are playing at our current series of recitals to help observe the centenary celebration in honor of the master's memory."

The world's worst disturbance last year, observes an exchange, was the Florida hurricane. How about the Gigli-Jeritza fracas at the Metropolitan?

Mexican revolutionists change their minds every month or so. Musical revolutionists change their minds every measure or so.

An evening newspaper inquires: "What Is the First Requisite for a Good Orchestral Conductor?" A baton, of course. However, Wasilli Safonoff used to lead our Philharmonic without one, and did pretty well, especially in the march movements of Tschai-kowsky's Pathétique Symphony.

As we go to press, Beethoven still remains a great composer.

The Musical Digest wishes to know the name of the greatest music critic in America. Thanks, Dige, for the ad.

LEONARD LIEBLING.

MUSIC EXPOSITIONS

Switzerland announces the first International Exhibition of Music for Geneva on April 28-May 22, inclusive, sponsored by the Swiss Federal Consul, the Secretary General of the League of Nations, the Director of the International Labor Office, the authorities of the city of Geneva, and some of the most noted musicians in Europe and the United States (which reminds one of Pooh-Bah's celebrated speech in the Mikado). The Exhibition will be held in the huge Palace of Expositions, inaugurated in 1926, and will comprise an elaborate display of modern instruments, including the mechanical and electrical variety. The history of the gradual development of music and musical instruments through the ages will be elaborately portrayed in a special department where ancient instruments, as well as manuscripts and original documents written by great masters, will be shown. These exhibits are being furnished by European museums and private collectors. In connection with the Exhibition there will be a German Opera Festival, symphonic concerts by the Concertgebouw Orchestra (Mengelberg), the Augsteo Orchestra (Molinari), performances of the Paris Opéra Comique with the Conservatoire Orchestra, and an international contest for pianists with a prize of \$1,000.

There will also be, at Frankfort-on-the-Main, an International Music Exhibition, which will last through the whole summer, with a complete exhibition of musical instruments, new and old. The title of the Frankfort show will be Music in the Life of the Nations, and there will be festival performances at the opera in connection with it, including Fidelio, the Ring, and a Strauss week, with the composer present.

As announced long ago, the International Society for Contemporary Music will hold its annual festival in that city and the Federated Union of German Musical Artists and Music Teachers will have its Fourth Technical Music Exhibition there. Just to make all happy, the Reger Society has decided to pick upon the same city for the seat of its Festival for this summer.

MOZART'S ANNIVERSARY

Today is the 171st anniversary of Mozart's birth, which took place in Salzburg on January 27, 1756. On the occasion of the 150th anniversary in 1906 the Metropolitan Opera celebrated with a performance of Don Giovanni. It was brilliantly conducted by Nahán Franko and the cast was as follows: Donna Anna, Nordica; Donna Elvira, Jomelli; Zerlina, Sembrich; Don Giovanni, Scotti; Don Ottavio, Dippel; Leporello, Journet; Massetto, Rossi; Commendatore, Muehlmann. Mmes. Nordica and Jomelli have passed away. Mme. Sembrich is still very much alive and busy teaching. Scotti is still at the Metropolitan; Dippel is engaged in various enterprises in this city; Journet still sings, principally at La Scala, Milan; Rossi retired to Italy, and Muehlmann has been teaching in Chicago. It is no secret that Mr. Gatti would be glad to give Don Giovanni had he someone for the principal figure. Bohnen, he thought, would be ideal but the German singer appears little inclined to learn roles in any except his own language.

THUMBS DOWN

Developments last week in the Juilliard situation were, to say the least, interesting. The board of directors announced that it was perfectly satisfied with the person and doings of the executive secretary, Dr. Eugene Noble; and Dr. Noble announced that he was perfectly satisfied with himself—that anybody who criticised him was jealous or had some ulterior motive.

We are heartily sick of this whole Juilliard matter. It is evident that the trustees regard what the donor himself looked upon as a great public benefit (which it would have been if administered in an upright manner) as a purely private and personal matter. The very thought of the whole futile mess effects us like a dose of ipecac, and as we are rather particular about the state of our principal digestive organ, no further reference to Juilliard affairs will be made in this paper until there appears to be some honest effort for betterment on the part of those responsible.

KOUSSEVITZKY REENGAGED

Serge Koussevitzky and the directors of the Boston Symphony Orchestra have come to the mutual conclusion that it will be to the advantage of both parties if the former shall continue for another two years to direct the latter's orchestra. There is no argument quite so cogent as that of the full box office. The Boston series has always been practically sold out, but one recalls the lean years in Carnegie Hall when that auditorium was scarcely half filled at the

concerts of the neighboring orchestra, under Rabaud and Monteux. How different now! And how deservedly different, for Mr. Koussevitzky has brought the Boston organization back to the position in the very first rank of world orchestras which it held for so many years before the war. Also it has the smallest annual deficit of any of our American symphony orchestras.

POPULARITY DESERVED

It is not always the case that a prophet is without honor in his own country, as Richard Buhlig has proved. The pianist, returning this season after several years absence abroad, has made an immediate success in the first part of his season's tour, which took him all the way to the Pacific Coast. He is notable among the younger pianists for the extent of his classic repertory and the perfection of style with which it is interpreted, though the moderns of piano literature are by no means neglected. Mr. Buhlig has won impressive success wherever he has played. The balance of his season calls for his appearance as soloist with a number of our best symphony orchestras.

HAROLD SAMUEL GIVES SIX BACH PROGRAMS IN SIX DAYS

All Offerings Entirely Different—Noted English Pianist Receives Ovation for His Superb Playing

Perhaps the most interesting event in the music life of New York last week was the series of Bach programs given by Harold Samuel, English pianist, in Town Hall. This "Bach Week" had been looked forward to for some time by hundreds of musicians and music lovers in New York



HAROLD SAMUEL

and its environs, for well they knew that Mr. Samuel was more than equal to the gigantic task which he had undertaken and would give them some superlative playing of familiar and unfamiliar works from the pen of the great composer. Mr. Samuel has won an international reputation as an exponent of Bach; in fact, so well known has he become for his understanding and superb playing of the master's works that sometimes sight is lost of the fact that he also is an artist of the very first rank in the interpretation of all piano literature.

Mr. Samuel's Bach week consisted of a program each day, from January 18 to January 25, and that New Yorkers were intensely interested is evident from the fact that the recitals were unusually well attended and encores were demanded frequently. For his program on January 18 Mr. Samuel chose the prelude and fugue in A minor, the D major partita, selections from the forty-eight preludes and fugues and the Italian concerto. Judging by the enthusiasm displayed the audience thoroughly agreed with the verdict of the New York Evening Sun in that he infuses Bach's music on a modern instrument with a wealth of flashing color and with a penetrating poetic intelligence which seems to reveal Bach in a new light to present day audience. The Herald Tribune critic noted that "He is not only a gifted, polished and supremely intelligent pianist in general, but his particularized efforts have endowed him with an artistic quality very closely related in essence to the spirit of the master to whom he is dedicated. He combines straightforward simplicity with an intangible aloofness; he is definite, four-square, but he is full of

sprightliness and charm. There is an elegance, a well-bred ease in his approach to the music which seems to indicate his familiarity with that unaffected and bright sincerity always inherent in aristocracy, musical or otherwise."

The second program on Wednesday was made up of the Chromatic Fantasy and Fugue, the B minor partita, three of the forty-eight preludes and fugues from the Well Tempered Clavichord and the sixth French suite, the variety of moods of which were brought out with superb skill and musicianship. Thursday's program consisted of only two numbers, the C minor partita and the Goldberg Variations, both played with the insight and understanding which characterized all of the pianistic work of Mr. Samuel. Mr. Samuel, waiting for his audience, delayed by the inclement weather, contributed an extra short number for the early comers. In commenting on the Goldberg Variations, the Times critic stated that the audience keenly enjoyed an intensely musical reproduction of an extraordinary work that must have given to many a new view of qualities known, and others unsuspected, of the great master.

As Mr. Samuel's recitals progressed interest increased on the part of his listeners. The fourth program was a decided contrast to that of the preceding evening, made up as it was of a number of the shorter compositions of Bach, many of them intended for teaching purposes. For the fifth program Mr. Samuel delighted his hearers with the E flat prelude and fugue, the G minor English suite, three preludes and the G major partita. The concluding program consisted of the toccata in G minor, the partita in B flat minor, four selections from Book I and II of the Forty-eight preludes and fugues, and the French suite in G major.

An amazing feature of these Bach programs was that during the entire six recitals no composition was repeated. It was interesting to note that many musicians and students brought their scores along with them, closely following Mr. Samuel's performance and thereby gaining much of value for use in their own playing. It is a source of satisfaction to know that there are so many music lovers in this section of the country not only to make this series of concerts a great success artistically but also financially, as was attested by the large box office receipts.

National Civic Music Associations Hold Convention

(Continued from page 5)

well." Mr. Insull was in a particularly genial mood and added: "My share in bringing about this supremacy has given me much satisfaction. The business man of today can make no better selection in 'hobbies' than to assume the job of encouraging art, particularly musical art in his own community. For a great many years Chicago was known principally as the chief market place of the Mississippi Valley; but cast your eyes about this city today, and you will find universities, libraries, picture galleries, musical institutions and the greatest colony of music students in this country. I have spent a great deal of time with music here; it is some trouble but carries a lot of satisfaction, and most of it is the pleasure of making a contribution to a great city. Seeing that a large percentage of this audience is composed of women, I want to ask you to take a message home to the men: Tell them that it is their duty to come out and develop music in their communities. Make them do it. You know how, and there is nothing that will help your men more than so doing."

Mr. Insull's speech was enthusiastically received. He made it brief, because, as he naively explained, he wanted to hear part of the opera. Among those present were Edith Mason, Cyrena Van Gordon, Edgar Stillman Kelly, Edmund J. Tyler, Jessie Isabel Christian, Elizabeth Cueny, Marion Andrews, Mrs. J. F. Hill, Samuel Insull, Cesare Formichi, Charles Marshall, Charles Hackett, Jose Mojica, Jose Echaniz, Gavin Williamson, Philip Manuel, Victor L. Brown, Herbert M. Johnson, Giorgio Polacco, Daniel Mayer and Alexander Haas.

Alicia Ripple Scores Success

At the Educational Alliance on January 23, Alicia Ripple, contralto, sang three groups of songs before a large audience which showed its keen appreciation by giving her very hearty applause. Miss Ripple revealed a voice of beautiful quality, used with skill and intelligence. Her interpretations were artistic and her enunciation clear and distinct. Norma Carle, at the piano, was an excellent accompanist.

Harold Bauer Receives French Decoration

Harold Bauer, eminent pianist, has just received word that the French Government has bestowed upon him the order of the Legion of Honor in recognition of his services to the cause of music in France.

I SEE THAT

A magnificent performance of Turandot was given in Brussels.

Joseph Adler gives a descriptive and colorful account of his visit to Japan.

Paul Althouse met with some interesting occurrences while on his trip to Australia.

Amelita Galli-Curci is established in her new home on Fifth Avenue.

Sigmund Spaeth has published a book on old and familiar songs.

Hans Lange won notable success conducting the Philharmonic concerts last week.

Curtis Institute has a fine new library.

Aldo Franchetti's recent opera is being cordially received wherever presented by the Manhattan Opera Company.

Roxy is planning the greatest theater in New York.

John Ireland, well known English composer, was recently married.

Frederick Gunster is now touring through the South.

Gray-Lhevinn has already been engaged for fifty-eight concerts for next season.

The New York School of Music gave the first students' recital in its new quarters.

Lynnwood Farnam's visit to Montreal brought him a large recital audience.

Katherine Bacon has given the first two of her series of Beethoven sonata evenings at Steinway Hall.

Amy Ellerman sang for the third time with the Amphion Glee Club of New Jersey.

Frederic Baer won fine praises for his singing in the Messiah.

Nevada Van der Veer will sing this month with the Minneapolis Symphony Orchestra in St. Paul, Minneapolis and New Orleans.

Dr. Alexander Russell delivered a characteristic address at the Music Teachers' National Convention in Rochester.

Ruth Thompson, pupil of the Sapios, had success as Mimi in Rome.

Michel Sciacpiro and Henry Hadley played the latter's piano quintet at a Sciacpiro studio musicale.

Sophia Cehanovska, mother and teacher of George Cehanovsky, Metropolitan Opera baritone, has many artist-pupils.

Georges Zaslavsky will conduct the recently organized Beethoven Symphony Orchestra.

Cesar Saerchinger's mother is dead.

Koussevitzky has been engaged to conduct the Boston Symphony Orchestra for another two years.

Fidelio was revived by the Metropolitan Opera Company.

Doris Niles, dancer, will give her third program of the season on February 3.

THE ADVANTAGE OF PERFECT DICTION

By A. Buzzi-Peccia

The basic rules of a correct diction are the same for everyone, in every language, except for the characteristic inflections and accents required in speaking different languages. These peculiarities of accents come with the study of artistic diction. Besides a correct enunciation of the words the singer must be able to give the inflection of the language in which he is singing—a French word enunciated with an Italian inflection is deprived of all its characteristic expression. So it is with an Italian word when enunciated with an inflection which takes away all the purity, the sweetness, the dramatic power of the language. The exercises on different inflections, used greatly improve the English diction as well in singing.

But one has to correct first of all some individual defects—bad habits, in speaking. There are people who do not see the necessity of any special training in order to sing in their own language. They do not realize that the speech used in social life is not the one they need in singing. The diction which keeps the voice in the right place, modulates the voice, communicates emotions to the public, is an entirely different diction. There are many singers with a good

voice who are unable to convey their emotions to the public because, while voice is sound, diction is expression.

There are the eternal pupils who go for years from one teacher to another in search of a better method of tone production not realizing that the trouble is not in the voice, but the diction, which interferes in their singing and often in the free emission of the voice. There are a great many of those pupils, or singers, who cannot succeed in developing an artistic personality, and in raising themselves above the thousands of unsuccessful mediocrities.

During my career I have had the opportunity of observing and of proving beyond doubt that the greatest part of poor, unexpressive singing is due to a neglected or too superficial study of an artistic diction. An improvement in diction will be of great help, not only to the student or the artist, but also to the instructor in training his pupils. Having had a practical experience for years in thousands of different cases, I came to the decision that I would give a special course on that very important branch of study—which only can complete an artistic study for a professional career, and I shall soon announce it.

Alexander Raab Returning to Chicago Musical College

Alexander Raab, who left Chicago last September for Europe, is to return to the Chicago Musical College the first of March.

Mr. Raab is one of the vital figures in the musical life of this country. One of the features in his summer master class will be a special class in technic and How to Study. He will expound the most modern principles in piano playing and will explain fully how to correct faulty methods which have already been acquired. He will teach particularly the natural laws in all the phases of the technic of the pianist. Attention will be given to the fundamental principles to be observed in the playing of passages of arpeggios, octaves, thirds, sixths, chords and trills.

Mr. Raab will give special exercises for the development of speed and for the grouping and division of difficult passages. Demonstrations will be given in this class for instruction in phrasing, dynamic shading, accentuation, rhythm, tempo, etc., also fingering, pedaling and practicing in general. This class will be conducted in an original fashion by this great master of the piano. A part of each class will be asked to present their own questions to be answered by Mr. Raab.

The distinguished teacher will also have repertory interpretation teachers' classes, where each member of the class will have an opportunity to play and will also hear the same repertory performed by others, so that various individual interpretations of the same piece will be heard and analyzed. Those who do not wish to play may attend as auditors. Mr. Raab is one of those exceptional pianists, who not only possess superb technic and rare interpretative powers, but also understands how to convey to others the ability which

he himself has acquired to such an extraordinary degree through study and experience.

Sir Thomas Beecham's Proposed Festival

LONDON.—According to reports, Sir Thomas Beecham expects to give a music festival in Paris next season. He is planning to take the London Symphony Orchestra, the Philharmonic Choir and a number of celebrated soloists with him. The concerts will take place at the Trocadero and will last four days. The complete program has not yet been announced but two of the works will be the Bach B minor Mass and Handel's Messiah. The latter will be in the conductor's own version which he has recently made from the original score. M. S.

Margaret Northrup for Canada

Every season since her debut has found Margaret Northrup, young lyric soprano, in Canada. First it was Nova Scotia, at the New Glasgow Festival, and then followed Hamilton, Toronto and Montreal with the Cleveland Orchestra. This season, February 22, will find Miss Northrup soloist with the Temple Male choir at Ottawa.

Reception to Grainger

Antonia Sawyer (Mrs. Miner) gave a reception at Steinway Hall on January 23 for Percy Grainger. There was a large gathering, including many people of note.

An Addition to the Cherniavsky Family

Jan Cherniavsky, pianist of the globe-girdling Cherniavsky Trio, is the father of a son, Peter Alexander Cherniavsky, born in London, England, recently.



De Guelbre photo

ALEXANDER RAAB

who will return to the Chicago Musical College.

Henry Hadley Scores in Cincinnati

Henry Hadley returned from Cincinnati last Monday where he was tendered nothing short of an ovation at both his appearances there as guest conductor with the orchestra on January 21 and 22. Mr. Hadley's third symphony, included among his numbers, met with much appreciation.

Heinrich Schlusnus for America

BERLIN.—Heinrich Schlusnus, leading baritone at the Berlin Staatsoper and pupil of Louis Bachner, celebrated American vocal teacher here, is expected to go to America for two months next season. T.

Marianne Kneisel Quartet in Recital

The Marianne Kneisel String Quartet will make its official New York debut at Aeolian Hall, on Tuesday evening February 1.



JOHN McCORMACK

For the gala concert broadcast on New Year's Night by the Victor Phonograph Co. personally selected and sang two delightful American ballads entitled

THE FAR-AWAY BELLS
CALLING ME BACK TO YOU

Refrain: The far-a-way bells are ring-ing My thoughts of love and you;
 And the far-a-way bells are sing-ing Their song of dreams come true.
 To night I close my eyes And see a vis-ion through the years,
 That haunts each si-lent mem-o-ry And dims my eyes with

The recognition accorded to these exquisitely beautiful songs by both the public and John McCormack testifies to their unusual value for program purposes.

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WHERE THEY ARE TO BE

As Announced

ALSEN, ELSA
Jan. 13 to 29, Chicago, Ill.
Feb. 4, Boston, Mass.
Feb. 15, Baltimore, Md.
Feb. 24, Rochester, N. Y.
June 22-24, Cleveland, O.

ALTHOUSE, PAUL
Feb. 10, Philadelphia, Pa.
Feb. 12, Syracuse, N. Y.
Feb. 17, Philadelphia, Pa.
Feb. 19, Newark, N. J.
Feb. 20, Philadelphia, Pa.
Apr. 1, State College, Pa.
Apr. 17, Boston, Mass.

AUSTRAL, FLORENCE
May 3, Springfield, Mass.

BANNERMAN, JOYCE
Feb. 15, Boston, Mass.
Feb. 16, Milton, Mass.

BALOKOVIC, ZLATKO
Jan. 30, Berlin, Ger.
Feb. 5, Berlin, Ger.
Feb. 9, Hanover, Ger.

BARKON, MAY
Feb. 28, Daytona, Fla.
Mar. 7, Jacksonville, Fla.

Mar. 12, Savannah, Ga.
Mar. 16, Gainesville, Ga.
Mar. 21, Charleston, S. C.
Apr. 24, Chicago, Ill.

BAUER, HAROLD
Feb. 4, St. Louis, Mo.
Feb. 6, Chicago, Ill.
Feb. 7, Iowa City, Ia.
Feb. 8, Lincoln, Neb.
Feb. 20, Waterbury, Conn.
Feb. 25, Hanover, N. H.
Feb. 17, Dayton, O.
Feb. 24, St. Paul, Minn.
Feb. 24-25, Minneapolis, Minn.
Feb. 27, Chicago, Ill.
Apr. 14-15, Cleveland, O.

CADLE, GENEVE
Feb. 27, Chicago, Ill.

CHERNIAVSKY TRIO
Jan. 28, Abingdon, Va.
Jan. 31, Chapel Hill, N. C.
Mar. 1, Burlington, Iowa.
Mar. 2, Davenport, Iowa.
Mar. 3, Dubuque, Iowa.
Mar. 7, Iowa Falls, Iowa.

Mar. 8, Webster City, Iowa.
Mar. 9, Omaha, Nebr.
Mar. 10, Fremont, Nebr.
Mar. 11, Maryville, Mo.
Mar. 14, St. Joseph, Mo.
Mar. 15, Emporia, Kans.
Mar. 18, Stillwater, Okla.
Mar. 21, Tulsa, Okla.
Mar. 23, Stephenville, Tex.
Mar. 24, Dallas, Tex.
Mar. 28, Georgetown, Tex.
Mar. 29, San Antonio, Tex.
Mar. 31, Douglas, Ariz.
Apr. 1, Tucson, Ariz.
Apr. 7, Redondo, Cal.
Apr. 8, Long Beach, Cal.
Apr. 11, Santa Paula, Cal.
Apr. 12, Los Angeles, Cal.
Apr. 18, Hanford, Cal.
May 6, St. Louis, Mo.

CLANCEY, HENRY
Feb. 9, Fitchburg, Mass.
Feb. 10, Adams, Mass.
Mar. 12, Newark, N. J.
Apr. 3, New Bedford, Mass.
May 4, Spartanburg, S. C.

CLAUSSEN, JULIA
Feb. 17, Philadelphia, Pa.
Mar. 10, St. Paul, Minn.
Mar. 11, Minneapolis, Minn.

CRAIG, MARY
Feb. 10, Philadelphia, Pa.
May 10, 11, Harrisburg, Pa.
May 12, Harrisburg, Pa.

CROOKS, RICHARD
Jan. 30, Chicago, Ill.
Feb. 8, Hamilton, Ont.
Feb. 24, Rochester, N. Y.
Mar. 18, Oxford, Ohio.
Mar. 22, Kansas City, Mo.
Mar. 24, Lawrence, Kans.
Apr. 7, St. Paul, Minn.
Apr. 8, Minneapolis, Minn.
Apr. 14, 16, Detroit, Mich.
May 2 to 7, Cincinnati, Ohio

DADMUN, ROYAL
Feb. 6, Detroit, Mich.

DAVIS, ERNEST
Jan. 28, Kew Gardens, L. I.
Jan. 31, Bergenfield, N. J.
Feb. 10 to 25, Seattle, Wash.
Feb. 14, Chicago, Ill.

DIAZ, RAFAELO
Jan. 30, Boston, Mass.

DILLING, MILDRED
Mar. 9, Brooklyn, N. Y.

ERSTIN, GITLA
Mar. 15, Richmond, Va.

FLONZALEY QUARTET
Jan. 29, Asheville, N. C.
Jan. 29, Atlanta, Ga.
Jan. 30, Mobile, Ala.
Jan. 31, Tallahassee, Fla.
Feb. 1, Gainesville, Fla.
Feb. 3, Montevallo, Ala.
Feb. 6, Indianapolis, Ind.
Feb. 7, Milwaukee, Wis.

Feb. 15, Norton, Mass.
Feb. 16, Boston, Mass.
Feb. 17-18, West Hartford, Conn.
Feb. 19, New Haven, Conn.
Feb. 21, Westerly, R. I.
Feb. 21, Princeton, N. J.
Feb. 26, Boston, Mass.
Mar. 4, New Brunswick, N. J.
Mar. 5, Albany, N. Y.
Mar. 8, Wellesley, Mass.
Mar. 10, Boston, Mass.
Mar. 28, Kensington, England
Mar. 29, London
Mar. 30, Huddersfield
Mar. 31, Liverpool
Apr. 5, Paris, France
Apr. 7, Mülhausen, Germany
Apr. 8, Strasbourg, Germany

GABRIELOWITZ, OSSIP
Jan. 27, Salt Lake City, Utah

GIANNINI, DUSOLINA
Jan. 27, Charleston, W. Va.
Jan. 30, Milwaukee, Wis.
Feb. 7, Rockford, Ill.
Feb. 4, Oklahoma City, Okla.
Feb. 8, Kansas City, Mo.

GRAINGER, PERCY
Jan. 27, Philadelphia, Pa.
Jan. 29, Cooperstown, N. Y.
Feb. 2, New Castle, Pa.
Feb. 3, New Castle, Pa.
Feb. 5, Boston, Mass.
Feb. 7, Concord, N. H.
Feb. 10, Poughkeepsie, N. Y.
Feb. 11, New Brunswick, N. J.
Feb. 15, Asheville, N. C.
Feb. 17, Ashland, Ky.
Feb. 18, Charleston, W. Va.
Feb. 24, Lawrence, Kans.
Feb. 26, St. Louis, Mo.
Mar. 2-3, Winnipeg, Can.
Mar. 6, Duluth, Minn.
Mar. 9, Chicago, Ill.
Mar. 10, Cincinnati, Ohio
Mar. 14, Danville, Ill.
Mar. 16, South Bend, Ind.
Mar. 21, Saint Mary-of-the-Woods, Ind.
Mar. 23-25, Urbana, Ill.
Mar. 29, Phoenix, Ariz.
Mar. 31, Los Angeles, Cal.
April 1, Los Angeles, Cal., and Hollywood, Cal.
Apr. 7, Los Angeles, Cal.
Apr. 8, Santa Monica, Cal.
Apr. 11, Tucson, Ariz.
Apr. 15, San Francisco, Cal.
Apr. 18, Reno, Nev.
Apr. 20, Piedmont, Cal.
Apr. 21, Oakland, Cal.
Apr. 25, Portland, Ore.
Apr. 26, Aberdeen, Wash.
Apr. 27, Tacoma, Wash.
Apr. 29, Spokane, Wash.
Apr. 30, Pullman, Wash.
May 2, Spokane, Wash.
May 17, Middlebury, Vt.

Feb. 13, Duluth, Minn.
Feb. 18, Athens, Ohio
Mar. 6, Syracuse, N. Y.
Mar. 18, Lock Haven, Pa.
Mar. 31, Chillicothe, O.

MAIER, GUY-PATTISON, LEE
Jan. 27, Pasadena, Cal.
Feb. 1, Redlands, Cal.
Feb. 6, Los Angeles, Cal.
Feb. 8, Denver, Col.
Feb. 10, Wichita, Kan.

MEISLE, KATHRYN
Jan. 29, Portland, Ore.
Feb. 1, Seattle, Wash.
Feb. 10, Palo Alto, Cal.
Feb. 14, Los Angeles, Cal.
Feb. 15, Riverside, Cal.
Feb. 17, San Francisco, Cal.
Feb. 24, Rochester, N. Y.
Mar. 1, Winston-Salem, N. C.
Apr. 17, Salem, Mass.
May 2, Springfield, Mass.
May 4, Newark, N. J.

MIDDLETON, ARTHUR
Feb. 24, Rochester, N. Y.
Mar. 10, Johnstown, Pa.
Mar. 29, Paterson, N. J.
May 9, Topeka, Kan.

MILLER, MARIE
Feb. 13, Chicago, Ill.

MORTIMER, MYRA
Feb. 4, Boston, Mass.

MOUNT, MARIE MILLER
Jan. 29, Philadelphia, Pa.
Feb. 2, Camden, N. J.
Feb. 23, Camden, N. J.
Apr. 14, Mauch Chunk, Pa.

MURPHY, LAMBERT
Feb. 21, Chicago, Ill.
Mar. 16, Pittsburgh, Pa.
Apr. 15, Los Angeles, Cal.
Apr. 23, Stockton, Cal.

NAEGELE, CHARLES
Feb. 4, Jacksonville, Fla.
Jan. 7, Columbus, Ga.

N. Y. STRING QUARTET
Jan. 23 to 31, Palm Beach, Fla.
Feb. 7, Spartanburg, S. C.
Mar. 7, Bryn Mawr, Pa.
Mar. 15, Charleston, W. Va.
Mar. 16, Granville, Ohio.
Mar. 18, Scarsdale, N. Y.
Mar. 21, Buffalo, N. Y.
Mar. 24, Pittsburgh, Pa.
Mar. 25, Goshen, Ind.
Mar. 28, Springfield, Ill.
Mar. 29, St. Louis, Mo.
Mar. 30, Alton, Mo.
Mar. 31, Omaha, Neb.
Apr. 4, Lincoln, Neb.
Apr. 6, Denver, Colo.
Apr. 10, Pasadena, Cal.
Apr. 15, San Francisco, Cal.
Apr. 20, San Francisco, Cal.

NEY, ELLY
Jan. 31, Long Beach, Cal.
Feb. 4, Los Angeles, Cal.
Feb. 7, San Diego, Cal.
Feb. 11, Redlands, Cal.
Feb. 21, Lexington, Ky.
Feb. 25, Evansville, Ind.
Mar. 1, Fredonia, N. Y.
Mar. 4, Ottawa, Canada
Mar. 16, Bridgeport, Conn.
Mar. 18, Bloomsburg, Pa.
Mar. 21, Chicago, Ill.
Mar. 22, Chicago, Ill.
Mar. 23, Freeport, Ill.
Mar. 24, Davenport, Iowa
Mar. 25, Sioux City, Iowa
Apr. 1, St. Louis, Mo.

NIEMACK, ILSE
Feb. 7, Brooklyn, N. Y.

PATTON, FRED
Feb. 17, Philadelphia, Pa.
Mar. 12, Philadelphia, Pa.
Mar. 24, Philadelphia, Pa.
Mar. 26, Boston, Mass.
April 8, Oskaloosa, Ia.
Apr. 15, Los Angeles, Cal.
May 3-7, Cincinnati, O.
May 9-12, Harrisburg, Pa.

PETERSON, ALMA
Mar. 24, Philadelphia, Pa.

PETERSON, MAY
Mar. 31, Provo, Utah

PHILADELPHIA LA SCALA OPERA
Feb. 20, Newark, N. J.
PONSELLE, ROSA
Feb. 31, Salt Lake City, Utah

RAYMOND, GEORGE PERKINS
Feb. 9, Brooklyn, N. Y.

REISENBERG, NADIA
Jan. 27, Dayton, O.
Jan. 30, Chicago, Ill.

RESPIGHI, OTTORINO
Feb. 1, Cleveland, O.

RETHBERG, ELISABETH
Jan. 27, Richmond, Va.

REUTER, RUDOLPH
Jan. 31, Indianapolis, Ind.
Feb. 17, Amarillo, Tex.
Feb. 20, Los Angeles, Cal.
Feb. 21, Pasadena, Cal.
Mar. 4, San Francisco, Cal.
Mar. 8, Pocatello, Ida.
Mar. 13, Detroit, Mich.
Mar. 14, Indianapolis, Ind.
Mar. 22, Chicago, Ill.

ROES, PAUL
Feb. 20, Chicago, Ill.
Feb. 24, Philadelphia, Pa.
Mar. 9, Boston, Mass.

ROSEN, MAX
Feb. 21, Ogden, Utah

RUSSIAN SYMPHONIC CHOIR
Jan. 27, Tallahassee, Fla.
Jan. 28, Valdosta, Ga.
Jan. 31, Savannah, Ga.
Feb. 1, St. Petersburg, Fla.
Feb. 2, Coral Gables, Fla.
Feb. 3, Palm Beach, Fla.
Feb. 5, Daytona Beach, Fla.
Jan. 7, Chester, S. C.
Jan. 8, Pinchurst, N. C.
Jan. 10, Rocky Mount, N. C.

SALZEDO, CARLOS
Feb. 2, Norton, Mass.
Feb. 15, Painesville, O.

SALZEDO HARP ENSEMBLE
Feb. 8, Richmond, Va.
Feb. 10, South Bend, Ind.
Feb. 11, Normal, Ill.

SIMONDS, BRUCE
Feb. 16, New Haven, Conn.



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Recitals booked to January first: New York City, six Church recitals; four Town Hall recitals (League for Political Education); three radio recitals for WJZ and WABC; Eastern recordings; three recitals in Philadelphia; Jamestown, Troy, Endicott, Huntington, New York; two recitals in Nashua, New Hampshire; two recitals in Fitchburg, Massachusetts; Jacksonville and St. Petersburg, Florida; Pottstown, Reading (two recitals), Perkasie, East Stroudsburg, Pennsylvania; Weehawken, New Jersey (two recitals).

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Feb. 23, Stamford, Conn.
 Feb. 24, New Haven, Conn.
 SMETTERLIN, JAN
 Jan. 28, Cologne, Germany
 Jan. 31, Enschede, Holland
 Feb. 4, The Hague, Holland
 Feb. 5, Amsterdam, Holland
 Feb. 7, Nunspeet, Holland
 Feb. 8, Lochem, Holland
 Feb. 9, Brada, Holland
 Feb. 14, The Hague, Holland
 Feb. 17, Tiel, Holland
 Feb. 23, Paris
 Feb. 26, Hamburg, Germany
 Mar. 3, Stockholm, Sweden
 Mar. 8, Stockholm, Sweden
 Mar. 12, Stockholm, Sweden
 Mar. 14, Copenhagen, Denmark
 Mar. 26, Berlin, Germany
 Apr. 9, London, England
 SMITH, ETHELYNDE
 Mar. 1, Belfast, Me.
 STALLINGS, LOUISE
 Feb. 4, Brooklyn, N. Y.
 Apr. 1, Storrs, Conn.
 STRATTON, CHARLES
 Feb. 24, Hagerstown, Md.
 Feb. 25, Winchester, Va.
 STRINGWOOD ENSEMBLE
 Feb. 7, Torrington, Conn.
 Feb. 8, Hartford, Conn.
 SUNDELIUS, MARIE
 Feb. 13, New Britain, Conn.
 Feb. 15, Springfield, Mass.
 Feb. 19, Newark, N. J.
 May 1-7, Cincinnati, O.
 May 10, 11, 12, Harrisburg, Pa.

SZIGETI, JOSEPH
 Jan. 28, 29, Chicago, Ill.
 Feb. 10-11, Cleveland, O.
 Feb. 15, Oberlin, O.
 Feb. 16, Kent, O.
 Feb. 20, Philadelphia, Pa.
 Feb. 22, Montreal, Can.
 TELVA, MARION
 May 2 to 7, Cincinnati, O.
 THOMAS, JOHN CHARLES
 Jan. 27, Baltimore, Md.
 Jan. 30, Springfield, Mass.
 Feb. 3, Rochester, N. Y.
 Feb. 6, Philadelphia, Pa.
 Feb. 17, Palm Beach, Fla.
 Mar. 5, Atlantic City, N. J.
 Mar. 26, Brooklyn, N. Y.
 TIPICA ORCHESTRA
 Feb. 16, Los Angeles, Cal.
 TOY, ERNEST AND EVA
 Jan. 28, Jonesboro, Ark.
 Jan. 31, Blytheville, Ark.
 VAN DER VEER, NEVADA
 Jan. 31, New Orleans, La.
 May 14-16, Detroit, Mich.
 May 2 to 7, Cincinnati, O.
 May 10-12, Harrisburg, Pa.
 VREELAND, JEANNETTE
 Jan. 28, Atlanta, Ga.
 Jan. 31, New Orleans, La.
 Feb. 8, Hamilton, Ont.
 Feb. 22, Lowell, Mass.
 Apr. 14-16, Detroit, Mich.
 WARREN, OLGA
 Feb. 24, Danbury, Conn.
 Mar. 17, Boston, Mass.

Recital at Mannes School

Paul Stassevitch, violinist, gave the first of the Artists' Recitals at the David Mannes Music School on January 17, to an audience which overflowed into the adjoining library and reception hall. Accompanied by Mrs. Stassevitch at the piano, the violinist was heard in a program which began with the Bach-Kreisler Preludium in E major, and had as its central work the Tartini Devil's Trill Sonata. A second group included Bloch's Nigun, the Juon Valse Mignonne and Saint-Saens' Rondo Capriccioso. Mr. Stassevitch concluded his program with the Brahms Hungarian Dance in B minor, Cottenet's Chanson Meditation and Sarasate's Caprice Basque. Mr. Stassevitch is a member of the violin faculty.

Carl Busch to Conduct Own Composition

Carl Busch, eminent composer, has been invited to conduct his own poem, The Song of Chibiabos, with the St. Louis Symphony Orchestra, February 4 and 5. At the dedication of the Memorial Auditorium in Sacramento, Cal., Mr. Busch's cantata, The American Flag, will be given.

Milan Lusk's Success in Waukesha

"Milan Lusk scores big success in Waukesha (Wis.)" said the Daily Freeman, with regard to the joint recital of the internationally known violinist, Milan Lusk, on December 12. In fine form, Mr. Lusk gave of his best, playing in his accus-

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tomed brilliant and virtuoso style. The audience was quick to respond, and toward the end he received a veritable ovation, adding some half a dozen encores. "Lusk is a distinguished violinist," continues the Daily Freeman, "whose work is known to more than two continents and whose every note is a triumph of art and technic."

Case and Mario Under Johnston Management

R. E. Johnston announces that Anna Case and Queena Mario will be under his management next season.

475 College Girls Score Success

On January 9 a solemn high Mass was sung at St. Vincent Ferrer's Church by a chorus of 475 college girls from the college of Mount St. Vincent on the Hudson, singing in conjunction with the regular choir of a hundred boys and men of the church. This Mass was prepared by Constantino Yon, organist and choirmaster of the Church, and member of the faculty at Mount St. Vincent. A large audience gathered to hear this performance, and had to be turned away, but many insisted on hearing the Mass from the sidewalk, vestibule, side doors and every available space in the church.

The whole Mass was sung with perfect tone production in a grandiose and beautiful ensemble. Mr. Yon conducted these excellent choirs while playing the organ with mastery and a keen insight of the different effects of the choirs and of the big new five-manual Balbiani organ. Great appreciation and enthusiasm was shown by the Reverend Dominican Fathers, the Reverend Sisters of Charity, by the audience and by the college girls, who, unable to applaud Mr. Yon in the church, waited to applaud him out in the street.

Of the different parts of the Mass which were sung special mention should be made of the rendition of the Gregorian Credo Number 3, the Sanctus and Benedictus from the Missa Choralis by Refice, and of the very effective combinations used on the organ in the accompaniment and the organ solos.

It is Mr. Yon's intention, after the great many requests, to have another such performance in the near future, thus starting to put into effect community singing which was the ideal expressed by His Holiness, the late Pope Pius X in his Motu Proprio.

NEW YORK CONCERT ANNOUNCEMENTS

January 27—Philharmonic Orchestra, evening, Carnegie Hall; Moriz Rosenthal, piano, evening, Aeolian Hall; Artistic Mornings, Plaza; Bar's Classic Trio, evening, Chickering Hall.
 January 28—Philharmonic Orchestra, afternoon, Carnegie Hall; Paulist Choristers, evening, Carnegie Hall; Elshuco Trio, evening, Aeolian Hall; Constance Clements Carr, evening, Steinway Hall.
 January 29—Leonid Kreutzer, piano, afternoon, Aeolian Hall; Louis Kovacs, violin, evening, Aeolian Hall; Pro Musica Society, afternoon, Town Hall.
 January 30—Lea Luboshutz and Josef Hofmann, afternoon, Carnegie Hall; Harold Bauer and Albert Spalding, afternoon, Aeolian Hall; Jascha Fishberg, violin, afternoon, Town Hall; National Opera Club, benefit concert, evening, Town Hall; International Composers Guild, evening, Aeolian Hall; Clarita Sanchez, song, evening, Times Square Theater.
 January 31—University Glee Club, evening, Carnegie Hall; Edith Piper, song, evening, Aeolian Hall; Katherine Bacon, piano, evening, Steinway Hall.
 February 1—Doris Niles, dance, evening, Carnegie Hall; Marianne Kneisel String Quartet, evening, Aeolian Hall; Philharmonic Orchestra, afternoon, Metropolitan Opera House.
 February 2—Eibyl Hayden, song, evening, Carnegie Hall; Alfred Blumer, piano, evening, Aeolian Hall; Myra Mortimer, song, evening, Town Hall; Daisy Jean, evening, Steinway Hall.
 February 3—Boston Symphony Orchestra, evening, Carnegie Hall; Washington Heights Musical Club, evening, Town Hall.
 February 4—Fritz Kreisler, violin, evening, Carnegie Hall; Paul Dogueriau, piano, evening, Aeolian Hall; Biltmore Friday Morning Musical.
 February 5—Boston Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Philharmonic Orchestra Children's Concerts, morning and afternoon, Aeolian Hall; Maurice Dumesnil, piano, afternoon, Town Hall.
 February 6—Philharmonic Orchestra, afternoon, Carnegie Hall; Chamber Symphony Orchestra of New York, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Sigmund Feuerman, violin, morning, Steinway Hall.
 February 7—Minneapolis Symphony Orchestra, evening, Carnegie Hall; Povla Friish, song, evening, Aeolian Hall; Katherine Bacon, piano, evening, Steinway Hall.
 February 8—Margaret Hamilton, piano, evening, Town Hall; Jennie Robiner, piano, evening, Steinway Hall; St. Olaf Lutheran Choir, evening, Metropolitan Opera House; Mrs. Edwin Franko Goldman and Ralph Leopold, opera recital, afternoon, Hotel Majestic; Marguerite Lisniewska, afternoon, Aeolian Hall.

GEORGE

CEHANOVSKY

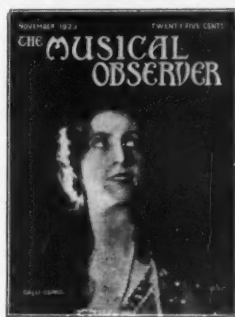
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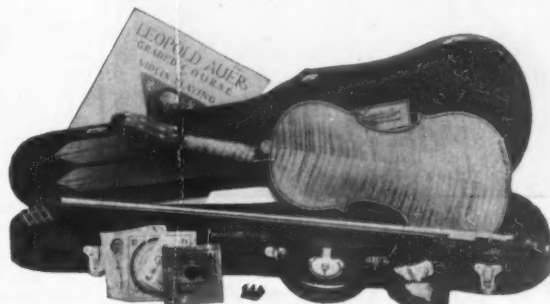
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The English Singers of London are the outstanding musical sensation of the year and their present tour of eighty-five concerts in twenty-two weeks is one of the most successful ever arranged in this country.

The English Singers are real drawing cards. They have had fourteen performances in New York this year, of which six were sold-out recitals in Town Hall. Several of these recitals were sold out without any advertising in the newspapers, as much as two weeks in advance of the date.

The English Singers have brought a new repertoire to the concert hall. They have rediscovered the wonders of Elizabethan music and their concerts of madrigals, folk songs, ballads and canzonets are revelations of beauty.

The English Singers sing their program in English. Theirs is the perfect diction of British born, and the words of their songs are poems of exquisite grace and loveliness. Their work brings pride to every English speaking person. They reveal the glories of our tongue. *They have proven English singable.*

The English Singers bring a new note of delightful informality to the concert hall. Seated grouped about a table, they sing with ease and joy and the audience reflects their feelings. As one auditor said, "It is like hearing music in your own home."



How the English Singers appear, seated at a table

The English Singers have had the unanimous support of the press and criticisms of their New York concerts have been eulogies of their work. Olin Downes in the *New York Times* said: "A concert by The English Singers is for a listener a unique and unforgettable experience, a contact with a beauty that is rare and haunting, and interpretations that in their particular kind are unparalleled on the American concert stage." Lawrence Gilman in the *New York Herald-Tribune* said: "It would be difficult to overpraise the triumphant skill, the unfaltering taste, the insight, the delicate imaginative justice of the Singers. Their command of mood, of nuance, of rhythm, of expressive and characterizing color, leaves one in retrospect with nothing to speak of them but delighted eulogy. They conquered their hearers—as they always do."

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ARTISTS EVERYWHERE

Katherine Bacon's second Beethoven sonata recital, January 31, contains the following five works: Sonata in E major, op. 14, No. 1; sonata in A major, op. 2, No. 2; sonata in D major, op. 28 (Pastorale); sonata in E minor, op. 90, and sonata quasi Fantasia in C sharp minor, op. 27, No. 2 (Moonlight).

Ernesto Berumen will play from WEAFF on February 4 and February 10, when the pianist will broadcast over a chain of stations. Mr. Berumen will appear at the New York University on February 11 before a group of students, and on February 15, assisted by Edna Bachman, soprano and Richard Miller, basso, he will give a concert at the Kew Gardens Club, the two assisting artists for which are pupils of Frank La Forge. On February 20, Mr. Berumen presents a concert of Spanish music at Aeolian Hall, New York, playing works by De Falla, Turina, Albéniz and Granados.

Paul Doguerneau, young French pianist, presented a program of piano music at the Woman's Club, East Orange, N. J., on January 12. His success presages a duplication on February 4 when he will play the same program for his second New York Aeolian Hall recital.

Daisy Jean will give a recital of cello numbers and songs at the harp at Steinway Hall, February 2. Her cello accompaniments will be played by Kurt Ruhrseitz.

Charlotte Lund, who has won such notable success with her operatic concerts this season, has just returned from a trip to Florida where she added many more laurels to her name.

James Massell will conduct master classes in February at Daytona Beach, Gainesville and Jacksonville, Fla. Arrangements are also made for Mr. Massell to conduct a series of lectures and master classes at Savannah, Ga., Columbia, S. C., and Richmond, Va.

Marie Miller played at the Lotus Club in New York on January 20, and three days later she was heard at Briarcliff, N. Y. Yesterday, January 26, she was scheduled to play at the annual concert given at the Broadway Tabernacle Church in New York. February 2 will find the harpist giving a program over WEAFF, and on February 13 she is booked for a recital in Chicago.

Lambert Murphy will make his second transcontinental tour this season. Among other appearances is a special engagement as soloist with the United Glee Clubs, numbering two hundred men and comprising the Stockton Elks Chorus, the McNeill Club of Sacramento and the Richards Club of San José. This concert will be the closing event of the Conference of the Second District of Rotary International, and will be held in Stockton, April 23. Mr. Murphy also will be heard with the Los Angeles Oratorio Society, in the tenor part of Bach's St. Matthew's Passion.

Doris Niles, at her third dance program in Carnegie Hall on February 1, will include a group of Russian compositions by Rachmaninoff, Glazounoff, Tchaikowsky, Horlick and Ippolitoff-Ivanoff.

George Perkins Raymond, tenor, who recently appeared with great success in Akron, Ohio, with the Cincinnati Symphony Orchestra, and in recitals in Boston, Philadelphia and elsewhere, gave a recital in Chicago, at the Playhouse, on January 23 at which he presented a program of English and German songs with the aria, *Durch die Walder*, from the opera, *Der Freischütz*.

Rosemary sang at the Hotel Ambassador in New York on January 9 at a concert given under the auspices of the Matinee Musicale Club. The program was broadcast over WOR, and that the young coloratura soprano's voice came through exceptionally well over the radio is evident from letters of appreciation from those who listened in. One communication from a family in New York states: "Bravo, Bravo, Bravo! We certainly cannot let such fine effort on your part go without appreciation."

Gilbert Ross, American violinist, appeared at Aeolian Hall, New York, January 22, following his Boston debut on January 18. A pupil of Leopold Auer, he returned to New York after successes in Munich, Hamburg and Berlin. He is a son of Prof. Edward Ross of the University of Wisconsin, one of the world authorities on sociology. The artist-son has the advantage of becoming a violin virtuoso at an early age, his recent New York appearance coinciding with his twenty-third birthday. Mr. Ross was soloist in Boston at the People's Symphony concert on January 23.

The Quinlan Trio is an instrumental ensemble, the personnel of which consists of Agnes Clune Quinlan, pianist; Alexander Hilsberg, violinist, and Bernard Argiewicz, cellist. On January 13 a tea was given at the Philadelphia studio of Agnes Quinlan which was attended by many prominent personages in the musical life of that city.

Paul Roes, pianist, has been invited to play for the MacDowell Club on Sunday evening February 6.

The Yost String Quartet will give the second of the Pittsburgh chamber music evenings at the Hotel Schenley ballroom, February 15. An unusually interesting program will be presented and will include a quartet in B flat major by Mozart, three small pieces by Glazounoff, Casella and Ernest MacMillan and a quartet in G major by Arnold Bax. This will be the first hearing of the Bax work in Pittsburgh.

Zaslavsky to Conduct New Orchestra

New York's newest orchestra, the Beethoven Symphony Orchestra, Georges Zaslavsky conductor, will make its debut at the Metropolitan Opera House on Tuesday evening, February 22. The Beethoven Symphony Orchestra numbers about one hundred men and has been organized on a permanent basis. The Metropolitan concert will be in the nature of an introductory event and will be followed by one or two other concerts later in the season. There will be two soloists at the first concert, Sigrid Onegin, contralto, who will make her only New York appearance this season on this occasion, and Gitta Gradova, pianist. Mr. Zaslavsky made his American debut last April as conductor in a special concert with the New York Philharmonic Orchestra.

MacDowell Club Opening

On January 12, the formal opening of the new theater of the MacDowell Club of New York City, at 166 East

73rd St., took place. Marie Sundelius, soprano of the Metropolitan Opera Company, gave a song recital, accompanied by Bernard Wagenaar, composer, who is chairman of the Music Committee. The new auditorium, seating from 250 to 300 people, proved, with its completely equipped stage and warm and dignified atmosphere, heightened by the late Swope Vance's paintings that are now on exhibition, an excellent place for intimate performances. The acoustical qualities are extraordinary.

A great many prominent artists were present as members and guests.

Oscar Saenger's Operatic and Vocal Hour on the Air

On January 13 Mr. Saenger and a group of his artists gave a delightful hour of operatic selections and songs, from station WRNY, Hotel Roosevelt. The program was as follows: Aria from *The Huguenots*, George Walker, basso; aria from *Louise*, Depuis le Jour, by Ruth Oswald Haines, soprano; aria, *Credo*, from *Othello*, sung by Norman Yanovsky, baritone; aria from *I Puritani*, sung by Viola Blanchay, coloratura soprano; aria from *Aida*, sung by Hilfred Hansen, soprano and a group of children's songs sung by Geraldine Samson, soprano. During the rendition of this program a number of calls came in by telephone expressing pleasure in listening to the beautiful voices and asking that special numbers be repeated.

The Musical Digest

PIERRE V. R. KEY, Editor

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Bauer and Salmond Captivate Reading, Pa.

READING, PA.—Not often has a Reading audience given such unmistakable evidence of its genuine appreciation and hearty enjoyment of a performance as was given by those present during the joint recital of Harold Bauer and Felix Salmond in the Strand Theater on January 17 in the Haage series of concerts. It was a splendid performance by splendid artists, and the very large audience, thrilled by the consummate artistry of the performers, paid a flattering tribute to their musicianship by the spontaneity, the volume and fervor of its applause at the close of every number, and by the profound silence and appreciative attention during performance.

The program itself was of intrinsic musical worth, chosen understandingly, and was well balanced. It was far from being over the heads of the audience, but, on the contrary, every number made an evident appeal to musical intelligence and musical taste of discriminating auditors whose manifestations of pleasure indicated a real sense and appreciation of musical value. The playing of the Brahms F major sonata, op. 99, was marked by a peculiar musical sympathy, a unity of understanding in performance between these splendid artists that could not fail to impress the intelligent and sympathetic listeners. Joined, too, with these features of performance, were a dignity, a repose and intelligence in presentation of the musical content of the respective movements by the players that bore witness to their comprehensive purpose of the composer and their interpretative ability in revealing it.

The playing of both artists in the difficult Brahms work was an amazing exhibition of commanding virtuosity. Their technique was virtually flawless; the shading exquisite; the phrasing remarkable for clearness and distinctness; the rhythmic contrasts well defined; and the blending of tone of piano and cello was of surpassing charm in quality, balance and freedom from labored effects. The Grieg Sonata in A minor, surpassingly beautiful in its entirety, was played by these fine artists with a superb virtuosity that enthralled the audience and wrought them to a high pitch of enthusiasm. Its melodic beauties, embodied in rich, harmonic settings, were revealed with a transcendent charm of illustration that was indescribably impressive and appealing. Swayed themselves by the inherent beauty of this work and the perfection of the form of its expression, the players likewise swayed their audience with them, and carried them to a height of enthusiastic fervor that found expression in hearty and prolonged applause.

The playing by Mr. Salmond of Beethoven's Variations on a Theme of Mozart was fine. His playing is marked by a profound artistic sincerity, a commanding technical equipment and beauty of tone all united with a musical personality and individuality that is commanding. His performance was one that made a deep impression on his auditors, who recalled him a number of times, and forced an extra number which was played with exquisite artistry.

Mr. Bauer's rendition of Schumann's Papillons and Chopin's B flat minor Scherzo was a triumph of pianism that evoked recurrent and thunderous applause, that brought recall after recall, and that continued after this remarkable artist played two extra numbers. The contrasting moods of the Papillons, its picturesque, variable and uncertain rhythms, its delicate and refined beauty and attractive charm, were given a masterly presentation by Mr. Bauer that visualized by his extraordinary playing the musical conception of the composer. His playing of the Chopin Scherzo was ideal and could not well be surpassed. This beautiful and difficult work was played with a clarity, an accuracy, a vigor and contrasting delicacy, an artistic appreciation and a beauty of tone that met with manifestations of appreciation rare with Reading audiences. Mr. Bauer's performance of these numbers was indeed a veritable triumph, and has confirmed the opinion of local concert-goers, formed seasons ago, that Harold Bauer is one of the world's finest pianists, and that he is greater today than in the past. W. W. B.

The English Singers at Rubinstein Club

"Presidents' Day" at the Rubinstein Club, Mrs. William Rogers Chapman, founder and president, does not mean "her" day, but rather that the presidents of other New York clubs are guests of honor. Among guests on January 15, grand ballroom, Waldorf-Astoria Hotel, were Katharine Noack-Figue, Florence Foster Jenkins, Baroness von Klenner, Angelique V. Orr, Henrietta Speke Seelye, Edythe Totten, Thomas J. Vivian, Zilpha Barnes Wood, Thuel Burnham, Ross David, Fay Foster, J. Harrison Irvine, Estelle Liebling, Carlotta Maconda, Harold V. Milligan, Devora Nadworney, Marie Rappold, Schumann-Heink, and others. The English Singers provided the musical menu, singing works without accompaniment, composed about the time Columbus discovered America; then down the centuries to Morley, Vaughan Williams and Debussy; their merits are so well known and so highly esteemed that detailed comment on their singing is superfluous. Good sense and humor graced the remarks of President Chapman; she alluded to the passing of time, saying she did not like the word "old," that she, for one, was growing "older," but not old, and that there were compensations in this. A dozen new members were greeted with the customary presentation of American Beauty roses and applause, and allusion was made to The Chapman Tree, which Mrs. Lewis, through the city fathers, has arranged to be planted in Central Park, April 22; such a tree, a memorial to Mrs. Clarence Burns, has already been planted. Mrs. Orr also spoke, and the white-clad ushers matched the outside snow-flurries, which however, did not prevent a good attendance.

Morgana Wins "Enthusiastic Success"

Nina Morgana, charming soprano of the Metropolitan Opera Company, appeared at the Artistic Mornings of Andres de Seguro at the Hotel Plaza on January 13 and won an enthusiastic success. The New York Telegram said: "By all odds the life of the morning, however, was Mme. Morgana, who again gave convincing proof of her ability as a concert artist. In a cavatina from La Sonnambula she was in rare voice, imparting color and feeling to the suave coloratura of Bellini. Likewise in songs by Ravel, Puccini and Saint-Saens she charmed. But the gem of all was a little encore, a Sicilian folk song which united musical fire with the rich vocables of the Trinacrian dialect. Surely Mme. Morgana ought to favor us with more of these delightful folksongs."

Nina Morgana made a most auspicious reentry at the Metropolitan singing Ines in L'Africana for the Saturday matinee subscribers on January 15.



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CHICAGO OPERA

(Continued from page 25)

ing, January 21, when the second act of Faust was put on the air for the benefit of radio enthusiasts from Boston to points West of the Mississippi River. Twenty-two stations in as many leading cities hooked up the great relay and this epoch-making experiment through elaborate radio engineering arrangements connected the Auditorium Theater with the National Broadcasting studio and laboratory in New York City, when the opera was relayed to scattered stations in all parts of the country. Experiments in broadcasting grand opera have been made in the past, but on an unsequential scale as compared with this effort, which in turn, is merely a step toward the inauguration of a weekly broadcasting program by the Chicago Civic Opera Company next season.

The lone performance of Faust this season was one of the best presentations of Gounod's work ever heard at the Auditorium. Charles Hackett was Faust, singing the part with telling accent and playing the rejuvenated Faust with a great deal of charm and poetry. Hackett looked the youth to perfection, as he has the figure for it, and his portrayal brought added charm to the performance.

"The Mephistopheles of Vanni-Marcoux will, no doubt, be much discussed. It should be. It takes a great deal of courage to throw tradition to the winds, and, to say the least, we were somewhat shocked as Marcoux made his appearance minus the costume of a devil. True, a devil should be able to will to change his garb. If the devil really exists and is not an evil genius, could he not change himself into a monk as he does in the Mephisto of Boito, or into a mouse as in a fairy tale we once read, or could he not change into an elegant gentleman? This last characterization is the one that Vanni-Marcoux presented to us and he came upon that idea probably by closely scrutinizing the text. As Mephisto enters upon the stage, his first phrase is "Here I am. Are you surprised to see me? Am I not dressed in a way to suit you? My sword at my side, a rich mantle over my shoulder, my purse full of gold, really you should uphold a perfect gentleman." Then again, Vanni-Marcoux probably dressed the part differently in view of the fact that being a student he could hardly believe it possible that the devil looking as such could mingle with mortals as he does throughout the opera. Men and women would be frightened nowadays if a real devil walked the avenue in the old garb of a Mephisto. There are, today, however, as there were yesterday, many many devils dressed in business and evening suits. They mingle with the crowds and do their evil without attracting suspicion. A pick-pocket does not carry a sign on which he has written, "I am a pick-pocket." Why should a devil dress himself under the garb of Satan if ever he should come to earth. Thus, instead of criticising Vanni-Marcoux, one should praise him for his audacity in modernizing the part. Vanni-Marcoux is a great artist, and though we would have preferred to see him follow the footsteps of his predecessors, we must admit that his personification throughout the evening was most interesting and his acting was as consistent with his make-up as was his singing of the part. Marcoux does not make any two roles alike. He changes his voice with his make-up, thus he is Boris, Mephistopheles, Don Giovanni, Scarpia and never Vanni-Marcoux. Probably due to this, Marcoux holds the respect of the audience, and proves once again his box-office value for not a seat was empty in the vast Auditorium. As the performance was outside of subscription the management must have noticed that Vanni-Marcoux is a big magnet.

The Marguerite was Edith Mason and to her must be given the vocal honors, as she offered the best singing of the night. Mason, she of the beautiful voice, must have delighted as much those who heard her over the air as she did the 3600 who crowded the Auditorium. By the way, we have received many communications from musicians who tell us that they do not think much of opera being broadcast. They heard the second act of Faust, enjoyed the singing, but believe that opera should not be broadcast any more than a drama or a comedy, as, deprived of scenery and action, the artists are not heard at their best. Mason was the star of the night and her success was unequivocal. Desire DeFrere was more than satisfactory as Valentine; likewise Maria Claessens as Martha and Irene Pavloska as

Siebel. The performance had smooth sailing under the masterly baton of Giorgio Polacco and the orchestra played the music beautifully, as conductor and men realized that their music was being heard by thousands outside of the Auditorium, and, if not for anything else than to make our musical director and his men give of their best, the radio has done its duty for opera-goers.

TROVATORE, JANUARY 22 (MATINEE)

Trovatore was repeated on Saturday afternoon with the same cast heard previously, with the exception of Forrest Lamont, who sang the role of Manrico, and Edouard Co-treuil, who sang Ferrando. Besides those new-comers, Muzio as the Leonora, Augusta Lenska the Azucena, and Richard Bonelli the Count De Luna, made up the stellar cast.

BOHEME, JANUARY 22 (EVENING)

Boheme was scheduled for Saturday evening with Norena appearing for the first time as Mimi. A complete review of this performance will appear in next week's issue of the MUSICAL COURIER. RENE DEVRIES.

Richard Buhlig "An Artist of Sensitive Taste and Skill"

Grena Bennett of the New York American, in commenting upon Richard Buhlig's last New York recital said: Richard Buhlig, American pianist, after three years spent in demonstrating to Europeans what gifted musicians are produced in

taste and skill. He is now enriched by patient years of musicianly experience here and abroad since he first came seeking honor among his countrymen. He gave a performance of dignity, his interpretations combining a grasp of technical and emotional material, a sturdy characterization of salient moods from widely diverging masters."

Interesting indeed is the following culled from the long review that the Worcester Telegram gave his recent appearance in that city: "Of all the fine musical events which have been offered this season in the Fanny Hair concert course, the piano recital by Richard Buhlig was the one most appreciated. There was no excited applause, but rather the greater homage of almost breathless silence during the rendering of the selections. The program was interestingly varied and unified by a master of the piano who succeeded in expressing his own soul equally effectively, whether the music was Schubert's impromptu in B flat or the contrasting number which succeeded, Brahms' rhapsody in G minor.

The Gazette of that city, in its head-line, declared that "it was a momentous occasion among music lovers, for this pianist made his Worcester debut with a burst of tone both fortissimo and pianissimo which stamped him among the great artists of the present day."

When Mr. Buhlig appeared this season as soloist with the Los Angeles Philharmonic, Walter Henry Rothwell conducting, Patterson Greene in the Examiner wrote in part: "His style of playing is strongly individual. It is impersonalized to the point of being the essence of personality. The music seems to develop into sound of its own accord. Structural form is magnificently revealed without hardness of outline. The concerto becomes a great musical thought, with piano and orchestra blended into perfect homogeneity. At times one was scarcely aware of the entrance of the piano part, because it emerged so inevitably from the musical development. Buhlig's tone is always idiomatic of the instrument, with no attempts at coloration which is not germane. His technique has reached the ultimate goal of spontaneity. His performance is a revelation of Beethoven and, consequently, of his own consummate artistry."

In a word, the foregoing goes to prove that no matter where the American pianist appears, his playing ranks him among the brilliant key-board artists of the present day.

Philharmonic Children's Concert

Youngsters of all ages, with a considerable sprinkling of "oldsters," made up the large audience which greeted Ernest Schelling and members of the Philharmonic Orchestra at Aeolian Hall last Saturday morning. The occasion was the First Children's Concert of the fourth season of the Philharmonic Children's Concerts given by the Philharmonic Society of New York. Fortunately the child who has the privilege to attend these events!

Bach's suite in D, Haydn's rondo alla Ongarese, Mozart's concerto for violin in A Major, Beethoven's first movement from the fifth symphony and the Turkish March made up the orchestral numbers. Program notes in simple form, explanations by Mr. Schelling and screen pictures interested the children in the music and helped them to understand the make-up of the orchestra and the different instruments; to introduce the composers and to show something of the development of the orchestral compositions which were given.

There was an actual participation in the program by the children when Mr. Schelling divided them in groups and led them in a rondo to illustrate the fugue form of musical writing. Alive with interest, the children responded quickly to Mr. Schelling's questions and to his request that they sing the forms for him. Commendable indeed is Mr. Schelling's manner of presentation which brings out such spontaneous response.

Oscar Shumsky, a ten year-old violinist, was heard in the Mozart concerto, the rendition of which warranted his presence on this occasion. He played with a commendable assurance and familiarity with his task. The applause at the conclusion of his program was appreciative of the rare talent of this boy and the excellent progress he has made towards mastering violin technique, as well as of his interpretation of the number.

Eide



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this country, appeared at the Town Hall last night, and did likewise to an audience of his fellow citizens. He has won his spurs as an interpreter with imagination and intelligence whose technique possesses the qualities of fluency, vigor and accuracy."

And when she classed Mr. Buhlig among the gifted musicians of America, she made a statement not only accurate but significant. Mr. Buhlig had not played here in several years, during which time he conquered new fields in Europe, but his recent Town Hall recital proved the pianist numbers many admirers here, and when he followed up that appearance by others in New Haven, Los Angeles, Memphis and Worcester, the same impression was made: Buhlig is an artist of the noble style of playing.

The classics, or the moderns, fair equally well on a Buhlig program. For instance, on this point Olin Downes of the New York Times says: "His program massed classics and moderns around Bach as a central diadem in novel order. He played Schubert's C minor impromptu, Beethoven's sonata op. 110, Bach's C minor partita, a dazzling group of Scriabin's etudes, ending in the op. 65 of sevenths and ninths, and finally Bartok's graceful Nenia and Rumanian Dance. Mr. Buhlig has before shown himself an artist of sensitive

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

TO LEARN A SONG

R. T. S.—If, by your question, you mean how long it takes to learn the music and words of a song, that is easily answered. But if you mean how long does it take to learn and prepare the song for public performance, that is quite a different thing. A "quick study" might learn both air and words in a few hours, although that would hardly be

sufficient time in which really to know the song itself. Perhaps you are contented with what may be termed the "slapdash" method; simply to be able to sing a tune so it is recognizable, even if the words cannot be understood, may, and does, satisfy many. To really know your song much study is required. The words need careful attention to give them the best interpretation of the music; the music also requires study to adapt it to the words with the best effect. It is surprising how often very little attention is paid to words. If they are memorized, that is sufficient to suit quite a large number. How many times one receives the impression that the words mean nothing to the singer, that it is only the music, and getting all the words in "on the notes," as one singer expressed it. That the words mean little is often shown by the translation of foreign languages into English, when all meaning of the original text is quite lost sight of. A well known singer, some years ago, had one of Schumann's songs on her program. Her interpretation of it produced a real sensation, every critic making special mention of the beautiful rendering. In talking over the concert with a friend the conversation naturally drifted to the Schumann song. "Well," said the singer, "I thought the song would be a fine program number, so I studied it for two years and sang it over sixty times before venturing to sing it in public." It is not surprising to know that all that study brought so pronounced a success.

AMERICAN SINGERS

T. P.—It is, as you suggest, gratifying to have American singers engaged with the different opera companies here in their own country. No longer does it appear necessary to have a reputation acquired in Europe, to make home talent appreciated. There are so many Americans singing in European opera houses that we seem to be supplying the great majority of artists everywhere. This fact should make students appreciate the benefits available here. There is no need to go away for a musical education. Stay right at home and be glad you are an American.

CINCINNATI, OHIO

CINCINNATI, OHIO.—A wealth of music has given Cincinnati much pleasure during the month preceding the holidays. Foremost among these offerings were the concerts by the Cincinnati Symphony Orchestra under the baton of Fritz Reiner, whose skill as interpreter of the modern composer gives his audience brilliant readings of the ultra-modern works. The Cincinnati Orchestra is a sensitive instrument upon which Mr. Reiner plays with much beauty, and the programs he has chosen for this season include the symphonies of Beethoven in their chronological order, thus giving his hearers an unusual opportunity to study the musical growth of this great master. Of the soloists, Karen Branzell's glorious contralto and marvelous interpretation proved that Mr. Reiner is an excellent judge of musicianship, for it was due to his hearing her in Buenos Aires last summer that Cincinnati experienced the pleasure of hearing this fine Swedish singer.

Helen Roberts, graduate of the University of Wisconsin, where she studied with Peter Dykema now of Columbia College, was appointed interpreter for the Young People's concerts following Thomas James Kelly, whose brilliant repertory and witticisms lent a luster to each of the concerts in the past that will make the music live in the minds of the young folks. Miss Roberts is gifted with a happy sympathy toward children and a thorough understanding so that her remarks and stories about the music are delightful in every respect. She is a member of the faculty of the Conservatory of Music, as is Rudolph Thomas, who has conducted these concerts.

At the second of the Master Concert Series, Mischa Elman and his String Quartet won the praise of audience and critic alike. Their performance was of great beauty as is expected of four such artists, and their interpretation left nothing to be desired. Their concert was an outstanding musical treat in a month filled to the brim.

Faye Ferguson, artist-pupil of Marcian Thalberg of the Conservatory of Music, gave a delightful program at the Cincinnati Country Club, when her brilliant technique and fine interpretations won the favor of the audience.

Robert Pérez, of the Conservatory of Music's violin faculty, presented his artist-pupil, Gladys Pierson, in a recital with other members of his large class.

The Clifton Music Club, of which Mrs. John A. Hoffmann is president, enjoyed an unusual program arranged by Ilse Huebner, who is widely known as composer and pianist. Miss Huebner arranged Peer Gynt for a musical reading to which she improvised the musical background, using works by Grieg. Elsa Marshall Cox was the narrator; Erich Sorantini of the College of Music faculty, violinist; Johanna Danziger, cellist; Carol Mathes Tiemeyer, soprano, and Pearl Rosenberg, the dancer.

The choir of the First Protestant St. John's Church presented a program under the direction of John A. Hoffmann, musical director, at the initial meeting of the First Unitarian Church in Dayton, Ohio. This choir is widely known for its lovely programs.

Two local soloists won their musical spurs with the Cincinnati Symphony Orchestra Popular Concerts. Norma Richter, soprano, from the class of Mrs. Adolf Hahn, of the College of Music of Cincinnati, sang a group of songs and the aria, *Il Re Pastore*, on January 2, Rudolph Thomas conducting; and Saidee McAlister, pianist from the class of Dr. Karol Liszowski of the Cincinnati Conservatory of Music, played the first movement of Beethoven's Concerto No. 4, Frank Waller conducting. Both young musicians were highly praised by audience and critics.

Frank Waller again scored a success as conductor of the Popular Concert of the Cincinnati Symphony Orchestra. It was his second appearance as guest conductor and he was as well received, if not better, than the first time. Cincinnati is very proud of Mr. Waller as a musician and as a conductor, but especially as an American. He has won the Cincinnati public as no other guest conductor has, and this may be accepted as indicative of his genius and of his success.

M. D.

Scholarships at Fontainebleau School

The Fontainebleau School of Music announces that the Estey Organ Company has again offered to the American Guild of Organists a scholarship at Fontainebleau for the season of 1927. This scholarship includes cost of board, lodging, tuition and transportation from home back to home. The school announces also that Marcel Dupre will offer a course in improvisation free to organ students.

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ACROSS THE COUNTRY

Baltimore, Md. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Charleston, W. Va.—The Junior Department of the Woman's Club, meeting at the home of Mrs. Victor Knopp, presented Mrs. Thomas Kay and Mrs. R. J. Coney in a delightful program of solos and duets. Mrs. William Ziebold proved a sympathetic accompanist.

The large chorus choir of St. John's Episcopal Church, under the direction of J. Henry Francis, rendered a beautiful service of song recently. The soloists included Mrs. James Imboden, Mrs. E. C. Dawley, Mrs. William H. Patrick and Charles Cupit.

In the High School Auditorium, the Galperin Music Company presented in joint recital Dorothy Miller Duckwitz, pianist, and Isabel Rood Dahlstrom, soprano, before a large and appreciative audience.

The South Side Woman's Club recently sponsored a delightful musicale at the Club House. A string quartet—composed of Richmond Houston, Harrison B. Smith, Harry Bekenstein and William Schultze—Walter Hansen, pianist, and Isabelle Rood Dahlstrom, soprano, rendered a delightful program.

The combined musical organizations of the Charleston High School, including girls' and boys' glee clubs, chorus band and orchestra, under the direction of J. Henry Francis, supervisor of music, gave an attractive program before a large crowd in the High School Auditorium.

Clarence Cameron White, violinist and composer, also director of music at the West Virginia Collegiate Institute, offered a delightful recital before an enthusiastic audience at the Simpson Methodist Church.

Christmas music held full sway throughout the many church choirs. The churches which held festivals of music were First Presbyterian, Walter Hansen, organist and director; First M. E., Frank H. Kincheloe, director; Kanawha

Presbyterian, Frank Hurlbutt, organist and director; St. John's Episcopal Church, J. Henry Francis, director and organist; Southern M. E. Church, John Mason, director; Baptist Temple, Louis Potter, director and organist. Bream Presbyterian, Mrs. John Mason, director.

The Musical Clubs of Harvard University entertained a capacity audience with banjo, orchestra, vocal and mandolin selections. E. F. K.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Denver, Col. (See letter on another page.)

Erie, Pa.—Marguerite Melville Liszewska, pianist, was presented on January 6 by the Fine Arts Club of Mercyhurst College. The performance was a pleasure from start to finish, and Mme. Liszewska scored her usual success with the public and critics. G. S.

Easton, Pa.—Dr. George B. Nevin's successful Christmas cantata, The Incarnation, was presented by the large chorus choir of St. Stephen's Lutheran Church of Allentown, Pa., under the direction of Claude E. Hollenbach. The Neubert String Quartet assisted in the service before a capacity audience. C.

Hendersonville, N. C.—Ben Potter, formerly of Brenau College, Gainesville, Ga., and now organist at Grove Park Inn, Asheville, N. C., dedicated the new organ in the recently completed First M. E. Church here during the holidays with a highly artistic rendition of a program containing many familiar numbers.

The Fassifern Chorists, directed by Helen Fill, opened the holiday season with a carol service which drew together representatives from many states. Musical events at Fassifern School are invariably noteworthy, and the singing of the young ladies on this occasion was characterized by a perfection of enunciation, an intelligence of interpretation, an earnest reverence that created a profound impression on all fortunate enough to be present. G. R.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Miami, Fla.—Carmen was the first opera of the San Carlo Opera Company season here. The rich tenor voice

of Franco Tafuro as Don Jose was outstanding. Marguerite Sylva won much applause in the title role. Lorenzo Conati, baritone, did excellent work as Escamillo. Tina Paggi, coloratura, as Michaela, displayed beautiful quality of voice. The other parts were taken by Philine Falco, Bernice Schalker, Francesco Curci and Natale Cervi. Carlo Peroni conducted.

Rigoletto was given before a crowded house. Consuelo Escobar was pleasing as Gilda, and Onofrei as the Duke, and Mongelli as Sparafucile did credit to the performance. The other artists were Lulli, Schalker, Cervi, Grimar, Falco, Curci and Cesare. In Martha, Escobar was charming in the role of Lady Harriet, and was ably supported by Bernice Schalker as Nancy and Onofrei as Lionel. Peroni conducted. The presentation of Gounod's Faust as the farewell performance of the San Carlo Opera Company was well attended. A vivid portrayal of Mephistopheles was given by Andrea Mongelli. Faust was sung with much feeling by Tafuro, and Siebel won much applause as given by Bernice Schalker. Marguerite was represented by Bianca Saroya and she shared curtain calls with Mongelli and Tafuro. A. F. W.

Philadelphia, Pa. (See letter on another page.)

Reading, Pa. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Tampa, Fla.—A four day engagement of the San Carlo Opera Company during Christmas week, appearing in Tampa for the first time, presented Rigoletto, Aida, Lucia, Cavalleria and Pagliacci and Il Trovatore. The big event to Tampa people was the presentation of Coe Glade, Tampa's own prima donna. Her debut in her home town as Amneris proved a triumph. The orchestra and chorus were excellent. Mr. Peroni, musical director, received much well merited praise. The entire cast was well received and included Paggi, Rose Des Rosies and Escobar, coloratura sopranos; Clara Jacobo and Bianca Saroya, dramatic sopranos; Coe Glade and Bernice Schalker contraltos; Tafuro Tommasini and Onofrei, tenors; Conati, Lulli, Interrante, baritones; Cervi, Curci and Mongelli, basses. M. M. S.

A Curious Occurrence in a Curio Shop

Paul Althouse, American tenor, has had some curious and interesting experiences in his career. Not the least of these occurred on his last recent Australian concert tour. When Mr. Althouse was returning to the United States he arranged to have certain letters and packages sent to him to Honolulu, the ship's port of call. It was about six o'clock in the evening when the ship made fast and the young tenor bounded off quickly to Young's Hotel to gather his correspondence. By mere chance and curiosity he stopped a minute to look into the window of a curio shop not far from the hotel, and as he was about to turn away he saw a window card on the side of the wall showing his picture which informed him that Paul Althouse would appear there in recital two days hence at the Princess Theater. The singer knew nothing of this, for his mail, telling of the engagement had missed reaching him throughout New Zealand. Somewhat staggered of having to inform himself of his booking in this way, the tenor quickly asked the hotel manager and other sources of information if the concert was actually scheduled and the seats already sold. When informed that such really was the case, he knew he had to do some quick thinking and planning and even quicker acting. Rooms were engaged at the hotel and a flying return trip was made to the ship, where consternation prevailed while all hands had to dispatch themselves in order to open the hold and get Mr. Althouse's heavy trunks. All sorts of difficult despairing matters presented themselves, the most serious being the needed services of a customs official to clear his baggage, as it was after seven o'clock in the evening and the officials had departed from the landing at six, according to rule.

The scheduled recital took place as foretold on the window card, and was such a huge success that the Honolulu music enthusiasts demanded a second concert the following week. They could not manage a second appearance in less than a week's time, and Mr. Althouse was just able to sing it with a few hours' margin and make the next boat back to the United States where an extensive tour on the Pacific Coast awaited him. Curiosity may have killed a cat, but it saved an American tenor and a Honolulu audience—and it occurred in a curio shop.

Enesco Busy with Continental Engagements

Georges Enesco, Rumanian violinist and composer, will return to this country for the season 1927-28, after a year's absence from America. His entire time this season will be occupied with Continental engagements. He opened his season with a Paris recital and a tour of the French provinces, appearing in Nice, Cannes, Toulon, Marseilles, Rennes, Havre, Lyon, and also a tour of Germany. During January, February, and March, Enesco will visit his native Rumania, where he is booked to play practically every day during the three months of his stay. At the beginning of April, he will return to Paris for his second recital, leaving afterward for concerts in Brussels, Gand, Liege (both in recital and with orchestra) followed by a second tour of France and a tour of Spain. In short, an estimate of all his appearances from October to June brings the number up to a little over a hundred.

This season Mr. Enesco will give the first performance of Ravel's new sonata for violin and piano, with the composer at the piano. As for his own compositions, he has written a third sonata for piano and violin, a work Rumanian in character, which he has dedicated to the memory of Franz Kneisel, and which he will play in Rumania and in Paris.

Fanny Hair Has Fine Course in Worcester

Fanny Hair presented Cobina Wright in recital in Mechanics Hall, Worcester, Mass., on November 16, and that the soprano was a success is evident from the fact that one of the critics concluded his report of the program by remarking that "Fanny Hair should be encouraged by Worcester's musical entourage. She is bringing new artists of good calibre." The Tollefsen Trio was presented in this course on December 5, when a record crowd turned out and thoroughly appreciated the entire program. The January 4 concert was given by Richard Buhlig, who, according to the critic of the Worcester Evening Gazette, revealed himself a truly great artist.

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DENVER, COLO.

DENVER, COL.—Denver could just be called the "City Beautiful" during the Yuletide season, as a much-desired fall of snow put Nature's finishing touch on the lavish decoration and lighting of streets, buildings, civic properties and private homes. The prizes offered for the best decorations stimulated to a friendly competition, the result of which was a city of fairyland loveliness and splendor.

Christmas caroling has been achieved on a larger scale than ever before in Denver—about 4,000 singers participating. The Union Station, with its huge Christmas tree and festive red and green lights; all the principal hotels and theaters and institutions, as well as the residence districts, were visited by bands of carolers. The Treble Clef Club (Florence Lamont Hinman director)—160 strong—screened a number of charitable institutions and hospitals, their admirable work arousing much enthusiasm. One group of twelve boys with voices beautifully blended and trained, called forth particular admiration. The boys range in age from nine to eighteen years and are all students of Edward H. Baxter Rinqwest; this choir is an established feature of Mr. Rinqwest's studio activities and the voices, especially the trebles, are of unusual quality.

A program of Christmas music was arranged by Mrs. W. W. Winne, chairman of the committee, for the usual Moment Musicales, December 18, at Chappell House. Mildred Kyffin, soloist, whose beautiful contralto and sympathetic interpretations are always in demand, was heard to great advantage in a number of selections. Karl O. Staps, organist of St. John's Cathedral, brought thirteen of his vested choir boys, who first chanted from upstairs and then added a number of famous and favorite Christmas carols to the delightful program. Roy Vawter, soloist, possesses a clear, high soprano of exquisite timbre.

The University Chorus, assisted by the University Orchestra of Laramie, Wyo., gave a fine performance of the Messiah on December 19. J. Allen Grubb, tenor, of Denver, sang the solo tenor parts and acquitted himself with his usual distinction.

Francis Hendriks, Denver composer-pianist, has completed a new work, Sonata, op. 59, for piano, which upon its recent performance elicited warm praise from the musicians and critics present. Much of Mr. Hendriks' work has won national and even international recognition but critics declare that this Sonata is his best work to date, both from a structural and musical viewpoint. The work is written in three movements all tuneful and very much alive rhythmically. The first, Andante non troppo, maestoso, was composed while Mr. Hendriks was recently in Florence and Paris; the second, Scherzo Espagnuolo, in Granada, Spain; and the last Allegro Energico, was written in Denver upon his return from Europe. The first movement, in conventional sonata-allegro form, shows a remarkable command of compositional technique in the development of the beautiful first theme. The second movement is decidedly Spanish in type, happy, jovial, lilting and rhythmically interesting. The last movement is the greatest achievement from a technical standpoint. It is big and powerful and closes with a coda of tremendous sweep and appeal. Mr. Hendriks' compositions are all so essentially pianistic that he must be ranked as a foremost American composer for the piano. In this Sonata he has set for himself a new standard of high calibre; it is a distinct addition to American works.

On the December list of Schirmer publications is a book for violin by Josephine Trott, a Denver composer—Twenty-eight Melodious Studies in the First Position (with second violin accompaniment). This is the third book of this tuneful and practical new series to appear. The first book, Melodious Foundation Studies, having been brought out in September, and preceding that, Melodious Double-stops. The last is unique in that this important and valuable branch of violin study is made sufficiently easy for the violin novice.

Rose Bushnell, a young singer from the studio of Madeleine Vance Brooks has recently come into considerable prominence through her work over the radio. She is a favorite soloist of the International Association Cultural de Hábla Espanola in which her rendition of Spanish songs has been especially notable. Mrs. Bushnell appears frequently in the Denver Public Schools with the Duo-Art in educational work, and is also soloist at St. Andrew's.

Heartz Davidson, contralto soloist at Unity Church and an outstanding student of the Lamont School of Music, has been engaged as Supervisor of Music in the schools of Manila, P. I.

Esta Pike, brilliant young Denver pianist, has twice won the first prize offered by the Juilliard Foundation, which entitles her to lessons with Ernest Hutcheson. Before going to New York, Miss Pike studied with Francis Hendriks.

Mathew Malneck and John Thomas, two of the violinists in Paul Whiteman's own orchestra, who accompanied that organization on its much-talked-of tour around the world, received their musical training in Denver under Henry Trustman Ginsburg.

Suzanne Keener on Southern Tour

Suzanne Keener is one of the most popular artists now appearing in concert. She is making her second tour of Southern States this season, appearing in North and South Carolina, Georgia, Virginia and Tennessee. While on this tour Miss Keener will be heard in recital at Tubman High School at Augusta, Ga., and also at Guilford College, Greensboro, N. C., these two college engagements marking her twenty-second and twenty-third appearances at colleges and universities this season.

Although the season is but half over, this charming little soprano has already filled thirty-two engagements, and she has bookings which will keep her busy until March 9.

Miss Keener this year is specializing in a unique combination recital which embodies both the straight conservative concert program with the "Costume" recital program, and it has proven most popular, as her bookings attest.

Curtis Institute Has Fine Library

In the new library of the Curtis Institute of Music in Philadelphia all the music and books about music have been chosen by the heads of departments and members of the faculty, and so has an especially authoritative quality. The administration of the library is in the hands of trained library technicians under the general direction of Dr. W. N. C. Carlton of Williams College as consulting librarian.

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JOSEPH ADLER'S IMPRESSIONS OF JAPAN

(Continued from page 7)

find much that is of interest, and the more familiar he becomes with it the more interesting he is sure to find it. There are, for instance, the Geisha girls, entertainers who are trained as dancers from a very early age and begin their public careers very young. They are high priced and in much demand. There are some four hundred of them in Tokio alone. Their costumes are very beautiful and their dances, though quiet and sedate, are quite different from what we call dances, are interesting, graceful and effective.

Then there are the "No" dancers (a picture of one is here reproduced), pantomimists whose art is an extraordinary refinement of tradition. They are accompanied by the Japanese orchestra, consisting of four instruments: the Samisen, a three stringed instrument which is plucked; the hand drum and the stick drum; and the bamboo flute. This orchestra accompanies a singer, who tells the story while the dancer interprets it in motion.

Mr. Adler gave brief details of musical conditions in Japan and the social side of his life there. He was richly entertained and received into the highest circles. He met the sister of the present emperor and her husband, Prince Asakira Kuni, who is a musical enthusiast. He is studying the cello, has an unusually fine music library, and is the possessor of the Joseph Hoffman Stradivarius cello.

Some American musical papers are read in Japan, principally the *Musical Courier*. There is a fine conservatory in Tokio—the Ueno Conservatory—where the head of the piano department is Leonid Kochanski, brother of Paul Kochanski. His aid and associate is Charles Lantrup, a Dane. The most prominent of native Japanese musicians is

Kosak Yamada, noted composer, who is developing Japanese idioms in European dress. Mr. Adler insists that no foreigner will ever be able to do this. If Japanese music is to be developed it must be done by a native who is able to understand the motive and object underlying its creation and mode.

Topeka, Kans., Delighted With Harold Bauer

TOPEKA, KANS.—On January 8, Harold Bauer, pianist, gave a recital at the city auditorium. The terms "recital" or "concert" both seem pitifully meaningless when one speaks of the work of so exalted an artist. It was an exposition of outstanding, almost isolated, splendor. Harold Bauer does not play a program nor does he exhibit mere scientific or material skill. He is the program. He lives what he gives while giving it. When he interpreted Bach, as he did in the A minor suite, one gloried in being permitted to hear a musician like Harold Bauer, who is lovable as a man and phenomenal as an artist. The C sharp minor sonata, op. 27, No. 2, Beethoven, was a work of such rare, poignant beauty that it baffles description. Following this he played a Gavotte by Beethoven as an encore. The rhythm it pulsated was intoxicating and the perfection of its form was a thing of beauty. This work, by the way, was discovered recently in a British museum, where it had been credited to Mozart. It is written for four hands. Mr. Bauer stated: "What I played is not any arrangement. I merely played all the notes written for four hands with my two hands." The Forest Scenes, op. 82, Schumann, nine in number, were next. Mr. Bauer's descriptive ability was a feature. He provided proof of his great understanding and mastery of moods. The Brahms E flat Rhapsody, Ondine by Ravel, and Chopin's Scherzo in B flat minor constituted the final group. As to which was done best—is there such a thing as "best" in a performance by

such an artist? For those who love that which is beautiful it was a night in a lifetime, and Mr. Bauer may be certain that his name and beautiful piano playing will be synonymous in Topeka as time goes on. Washburn College rises to her legitimate place in civic and in art leadership when bringing to Topeka artists of the colossal stature of Harold Bauer.

After the concert Mr. Bauer was tendered a reception by a dozen or more of the leading musicians of this city, Wichita, Lawrence and Salina, Kans. D. M.

Ensemble Work at Master Institute

The principle of ensemble training, which has been one of the outstanding factors in the method of teaching at the Master Institute of United Arts, New York, has had a new opportunity of development in the endowment of an orchestra and chamber music society for the institution. Through this endowment, it is possible to make the orchestra of the school free to every student in all departments. This work is to be under the direction of Percy Such, cellist and conductor, and recognized as an authority on ensemble music. In this department the students, in addition to the general orchestral practice, are divided into chamber music ensembles and are thus given the opportunity to correlate their individual studies with those of the Institute as a whole.

The spirit of ensemble work in all its applications has been emphasized at the Master Institute by the various departments. For instance, this is shown not only in the orchestral class, but in the dramatic productions of the institution, where the supporting departments play a serious role in the work. Thus, during the annual productions of last year the students of the composition class wrote incidental music for such plays as Maeterlinck's *Death of Tintagiles*. Students also performed the music, and opportunity was given to sense the aspect of the painting students to his work, for these students planned the costumes and settings.

This season the orchestral and chamber music society will plan regular recitals of their programs.

Several scholarships for the orchestral and chamber music classes have been appropriated for outside students.

Fort Worth Dunning Teachers Entertain

The Dunning Teachers Association of Fort Worth, Texas, entertained about one hundred and fifty of their pupils with a Christmas party on December 18, at the studios of the president, Allie Barcus. A huge Christmas tree which bore a candy cane and a horn as favors for each child was the center of attraction. Every pupil brought a gift to be placed on the tree and they were distributed via the Dunning route.

Slips of paper bearing an answer to a Dunning question were handed the pupils as they arrived and the gifts were labeled with Dunning questions instead of names, and as each question was read the pupil holding the answer claimed the gift. A representative from each class furnished an enjoyable program. There was a Christmas box to receive donations for the building of a National Dunning Home in New York City.

The following teachers are members of the Fort Worth Dunning Club: Kathleen McGehee, Maurine Rutherford, Margaret Moriarity, Christine George, Allie Barcus, Mary Johnston, Kathryn O'Dowd, Frances Frith, Anna Waples Whitlock, Mrs. J. O. Montreiff, Mrs. Clifton Armstrong, Mrs. Walter Luck, Alecia White, Mrs. J. C. Milner, Mrs. R. E. Collier, Mrs. Foster E. Ryan, Mrs. L. A. McCasland and Adelyn Reynolds.

Gunster's New York Recital

Frederick Gunster, tenor, who will appear in a song recital at Aeolian Hall, February 11, has prepared a program of unusual excellence, one that will undoubtedly appeal to the musically discriminating.

Songs of Schumann and Schubert make up the opening group, sung in German. Next follows a group of four lovely Rubinstein songs in English. Beethoven's *Adelaide*, of course, is of sufficient length and importance to merit a place by itself as the third number, and its prominence on the program is particularly appropriate as commemorating the centennial of the composer's death.

Mr. Gunster, being an ardent admirer of Edvard Grieg's compositions, and rarely giving a program without at least one of his songs, will sing an entire group by the famous Norwegian, in English. The final group comprises songs by Hugo Wolf, Richard Strauss, Robert Franz, and Tschai-kowsky.

Mr. Gunster will be assisted at the piano by Charles H. Doersam, F. A. G. O., and member of the musical faculty of Columbia University. The recital is under the management of Richard Copely.

More Endorsements for Dear Heart

Herbert Spencer's new ballad, *Dear Heart, What Might Have Been*, is becoming a programmed favorite with some of the foremost artists and bids fair to vie in popularity with such standards as *Sunrise and You*, *Song of Songs*, etc. Irene Pavloska, of the Chicago Opera Company, says: "I find *Dear Heart* most beautiful and will use it on some very near programs." Walter Greene, prominent American baritone, says: "It is one of the best songs of its type that I have found." Oscar Saenger, noted vocal pedagogue, writes: "This is a lovely song, and I shall take pleasure in recommending it to my pupils as well as to my artists." Florence Macheth, concert and opera star, is to include it on all her programs in her forthcoming concert tour, and among the other artists who plan to program this new ballad are Amy Ellerman, Dicie Howell, Colin O'More, Olga Warren, Harold Land and George Reimherr.

Saminsky to Lead Choral Concert

Lazar Saminsky, musical director of the Choir of Temple Emanu-El of New York, will present that body in a program of sacred and Biblical music at Town Hall on February 19. Well known soloists will assist. This will be the first of several concerts, the aim of which is to present in New York and other American cities rare and forgotten masterpieces of sacred music and also works written on subjects drawn from the Bible by old and contemporary composers.

Another Engagement for De Horvath

Cecile De Horvath, pianist, has been re-engaged for the May festival in Oskaloosa (Ia.), on May 12, as a result of her great success on that same date last year.

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THE PICK OF THE PUBLICATIONS

Books

(Doubleday Page & Co.)

Read 'Em and Weep, by Sigmund Spaeth.—Felicitous and clever indeed is the title of Dr. Spaeth's new book, Read 'Em and Weep; the Songs You Forget to Remember. The introduction begins: "This is not in any sense a scholarly work. Its chief object is that of entertainment, and its material is limited almost entirely to what, in the opinion of the editor, is either consciously or unconsciously amusing," and Dr. Spaeth has succeeded in carrying out his purpose most happily. The book begins with Yankee Doodle and ends with The Curse of an Aching Heart. Although it is written to amuse, as the author says, his wide musical knowledge and literary training has brought it into an orderly form that makes it as interesting to the musician as it is enjoyable for the layman.

The first section, Early Efforts, begins by telling us a lot we never knew before about early patriotic songs, turns then to Zip Coon, as probably the oldest American negro songs (Zip Coon is Turkey in the Straw with words), quotes Love's Ritonella as one of the first sentimental ballads (about 1815), gives us Woodman Spare That Tree and its burlesque, Barber Spare Those Hairs, and even tells about Oh Where, Oh Where is My Little Dog Gone!

Then comes Interlude: "Between 1830 and 1840 there was a practically songless period in America," except that, for instance, somebody anticipated George Cohan by writing a song called Over There about 1844. Dr. Spaeth includes only twenty-seven verses (although with some variants) from the eighty or one-hundred that belong to Frankie and Johnnie. Then there is the Camp-town Races, one of the best of Stephen Foster's lively tunes. Take Back the Heart is there too, and after that come the Fashionable Songs of the Fifties. Most of these are not so well known as those that preceded them. On a hasty reading the Little Brown Jug is the only one that springs into recollection. After these come The Reconstruction Days with Listen to the Mocking Bird, The Man on the Flying Trapeze, Monkey Married the Baboon's Sister, The Lone Fish-Ball (a college favorite of its day), Polly-Wolly-Doodle (another college favorite), There Is a Tavern in Our Town (still another college favorite), and Clementine (the most favorite of them all).

After that there is a division called Early Miseries, a very accurate and descriptive title; then another section devoted to the Harrigan and Hart songs, one that particularly stands out in memory being The Man Who Broke the Bank in Monte Carlo.

"With the opening of the nebulous Nineties came the Golden Age of popular song-writing in America, and it lasted well on into the Twentieth Century before jazz and the radio got in their deadly work and substituted quantity for quality. The successful publishers of popular music all acquired their real headway during the Nineties and for the first time it was discovered that a song of wide appeal could make a great deal of money for all concerned," writes Dr. Spaeth in introducing the Golden Age with nothing less than Ta-Ra-Ra Boom-De-Ay. The words and music of this classic are not difficult to remember, especially the words of the chorus, since there is only one word—Ta-Ra-Ra Boom-De-Ay, or "De-Ri," in the refined version. Then the favorites piled in thick and fast—The Little Lost Child, The Baggage Coach Ahead, The Picture That Turned Toward the Wall, The Band Played On, The Bowerly, and the greatest of them all, After the Ball.

Need more be said? The words and the vocal line of all these and two or three score of others are printed. Dr. Spaeth's interspersed comments are delightfully witty and humorous and there are numerous illustrations, several of them the excruciatingly funny title pages with which the old songs used to be decorated. Anyone who loves his old songs and misses this book will fail to see the best that has been written on the subject.

Vocal

(Chappell-Harms, Inc.)

A Little Love Nest Just for Two; and Give, by Hermann Lohr.—Here are two ballads which should be the joy of every ballad lover. They are written in an attractive melodic flow for a moderate vocal register, and anyone familiar with Mr. Lohr's compositions will know that they are embellished by accompaniments and lyrics which fit the mood they are supposed to convey. In this matter Mr. Lohr is a past master, and his great ability in this line has endeared his songs to all types of music lovers. Of these two the first is a decided love song; the second has somewhat more of a spiritual appeal in its call to the aesthetic.

Life Is a Caravan, with words and music by Teresa Del Riego.—Miss Del Riego has given to her poetic lyrical conception of "life as a caravan" a supplement in his musical construction which to the musician would convey the idea as a happy one. The song is written in an allegro con moto tempo which is an alleviation to the often sentimentalized idea of life as too great a struggle. It is obvious that the composer is capable of a healthy outlook, which is pictured throughout the entire song. From a musical standpoint it is within the reach of the layman both from a vocal and pianistic standpoint and would be a most attractive number in a group of lighter songs.

The Hallowed Hour, by Haydn Wood.—A new song by the popular writer of Down in the Forest. It is evident that this writer is fond of nature for here again one finds a song to which has been supplied lyrics replete with nature's colors and appeals. It is written for a high voice but with no difficult passages either in the melody or accompaniment.

Bird Songs at Eventide, by Eric Coates.—The song of the bird in this ballad is supplied by the accompaniment in the introduction, intermezzo and finale, while to the voice is given the plaintive expression of feeling which one is often assailed by at the twilight hours. This song is the type that can very well be used by lyric tenors who have the use of the falsetto.

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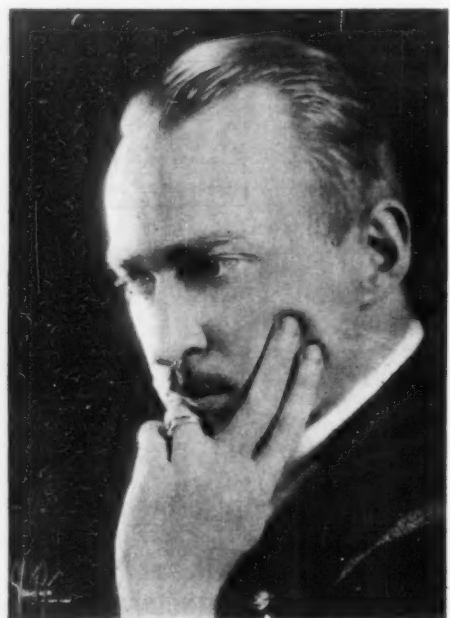
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GEORGE PERKINS RAYMOND,
tenor, who has been heard extensively this season in musical
circles, is the son of the vice-president of the B. F. Goodrich
Rubber Company of Akron, Ohio, and gave up a splendid
business career to engage in music. His recent appearance in
his home town with the Cincinnati Symphony Orchestra was
the occasion for a demonstration, inasmuch as it afforded
him an opportunity to show the home folks that he had
made no mistake in choosing a vocation along lines agree-
able to his instincts. (Photo by Strauss Peyton).



LEA LUBOSHUTZ AND JOSEF HOFMANN
Mme. Luboshutz, who was court violinist in Petrograd dur-
ing the Czarist regime, and Josef Hofmann, director of the
piano department at the Curtis Institute of Music in Phil-
adelphia, gave a concert for Institute students on January 23,
repeated the program in Trenton on January 23, and will be
heard in Carnegie Hall, New York, on January 30. A chance
meeting of the two artists aboard the Majestic in 1925 oc-
curred in the course of arrangements for a ship's concert
for the benefit of the sailors. Both musicians volunteered
for the occasion, which proved the first of a number of joint
recitals given abroad last year and which are now being
continued in this country.



WASSILI LEPS,
composer, conductor and teacher of New York and Phila-
delphia, who has assumed the duties of director of the
Hans Schneider School in Providence, R. I., taking the
place of Hans Schneider, who passed away recently. Mr.
Leps will be in Providence on Thursday, Friday and Satur-
day of each week.



WARD STEPHENS,
returning from Salzburg last Summer, where he had been
assistant to Lilli Lehmann, stopped in Paris for a while to
see his old friend, Clarence Lucas, representative of the
MUSICAL COURIER who photographed him; amid the thirteenth
century ruins of the garden of Saint Germain-des-près.



MYRA MORTIMER,
American contralto, photographed in Berlin just as she was
about to make a trip by aeroplane. Miss Mortimer will ap-
pear in recital in New York at Town Hall on February 2.
She will sing a group of Old English songs of the 16th and
17th centuries, five little known Schubert classics, a modern
group, and a collection of modern lieder. (Photo by E.
Bieber).



ROZSI VARADY
This cartoon of the American cellist adorned the cover
of the official program at the Salzburg Festival, where she
appeared three times as guest soloist.



TEIKO KIWA,
Japanese soprano (right), who is steadily winning success
abroad, having already appeared in Italy, Germany, Austria,
Poland, and France. The picture was taken at the Castle
Verzese in the City Park of Milan, where Miss Kiwa makes
her home, and the gallant cannoneer is none other than An-
tonio Bassi, the Milan representative of the MUSICAL COURIER.



CHARLES DE HARRACK,
who has commenced a
coast to coast concert
tour. The pianist is
booked as far south as
Galveston, Texas, and
as far west as the Pa-
cific Coast. From Feb-
ruary to the latter part
of March he will fulfill
thirty engagements. Mr.
De Harrack has made
many concert tours of
Europe and America,
and his playing has
gained him numerous
admirers and splendid
criticisms in New York,
London, Vienna and
other cities.



THE MUSICAL ARTS CLUB AT WESTERN RESERVE UNIVERSITY

The College for Women of Western Reserve University at Cleveland has a Musical Arts Club which is very much alive. There are eighty members, active and inactive. All the active members must participate in the club programs, which are held frequently in the campus chapel. Three of the most active officers are: (Left to right) Alice Stevens, president; Joyce Van Fleet, treasurer, and Sara Watson, chairman of the program committee.

(Frank R. Bill Photos.)



GEORGE ANTHEIL

in his Paris studio, with the score of the symphony in F which Walter Damrosch and Leopold Stokowski have promised to play in America. (Photographed for the MUSICAL COURIER by Clarence Lucas)



CARL FLESCH,

violinist and pedagogue, who will play the Beethoven concerto four times during February, appearing on Beethoven Centenary programs with the orchestras of Los Angeles, Portland, Kansas City and St. Louis. He also will be heard in a program of Beethoven chamber music with the Curtis Quartet and Moriz Rosenthal in Philadelphia on March 24. While on tour in California, Mr. Flesch will give several joint recitals with Ossip Gabrilowitsch in which these artists will play the D minor sonata of Brahms.



ELLY NEY,

"The Beethoven Centenary pianist," returned from Europe aboard the Berengaria for the most crowded American schedule of her concert career.



DOROTHY HELMRICH,

Australian mezzo soprano, who made a notably successful debut in her recital on January 12. Although this was her first appearance in New York she is already widely known in all parts of Europe as a singer of old and modern English songs and a fine interpreter of German lieder. She has sung extensively in England and Scotland, and last summer gave a long and successful series of recitals and concerts in her own native land. She was also distinguished by being chosen to sing at the Salzburg Festival three years ago.



IN DENVER.

Luella Melius and Mrs. Arthur M. Oberfelder snapped in Denver, Colo., during Mme. Melius' visit there.



ARTHUR WARWICK

teacher of piano, who is rapidly rising in his profession. A number of talented pupils, under his excellent guidance, bear witness to his ability as an instructor.



PRINCIPALS IN THE MESSIAH AT SCRANTON, PA.

An excellent performance of The Messiah was given by the combined choirs of the Junger Maennerchor and Choral Union of the Hickory Street Presbyterian Church at the Town Hall, Scranton, Pa., on December 30. David Jenkins, who conducted the oratorio, and the four splendid artists who were heard in the solo parts, are shown in the accompanying photograph (left to right): Judson House, tenor; Lillian Gustafson, soprano; Prof. Jenkins; Mildred Kreuder, contralto, and Frederick Baer, basso. (Photo by W. B. Bunnell).

CHICAGO

DETROIT SYMPHONY AND GABRILOWITSCH

CHICAGO.—After an absence of some six years, the Detroit Symphony Orchestra and its leader, Ossip Gabrilowitsch, returned to the scene of their former triumph, Orchestra Hall, on Sunday afternoon, January 16. Practically unheralded, the Detroit contingent was received enthusiastically by a large audience, which needed no fanfare to bring them to the home of classical music but the sole announcement that the Detroit Symphony Orchestra and Gabrilowitsch were to appear in concert.

Known as a program builder, Gabrilowitsch had cleverly prepared the selections in which he presented his orchestra anew to Chicagoans. The program opened with Beethoven's Leonore Overture, No. 3. That very difficult number is often heard during a musical season, and though played throughout the musical world time after time, Gabrilowitsch finds in it many new nuances which he brought out to the delight of his hearers. While the Detroit Orchestra's greatest asset perhaps is not a beautiful tone, which, at times, seems somewhat dull, but rather does it shine by the brilliance and accuracy put into its playing of the various selections. The Schumann Symphony in D minor, which was played without pause, revealed the orchestra at its very best. As to Gabrilowitsch, he conducts equally well Beethoven, Schumann, Bossi, Chausson and Rimsky-Korsakoff, Gabrilowitsch, a poet and a giant of the keyboard, is a thorough musician, an aristocrat of the baton, and his own

intellectuality is reflected through the work of the orchestra, which understands his most minute command and thus permits the conductor to bring out in a most illuminating way the smallest detail contained in a composition. Let it be hoped that the Detroit Orchestra and its conductor will not wait another year before paying us another visit.

HANNA BUTLER SINGS

The recital given by Hanna Butler on Sunday afternoon, January 16, at the Studebaker Theater, was attended by the elite of Chicago. Mme. Butler, justly regarded one of this city's foremost songstresses, can boast of many friends always desirous of purchasing tickets whenever she gives a recital, and once again they were on hand to fete her buoyantly throughout the course of her program. Her first group included Vidal's Ariette, Debussy's Green and De-cieux' L'oiseau bleu. In these selections the soprano disclosed not only her impeccable technique, but also the richness of her voice and the clarity of her French enunciation. Assisting on her program was Adrienne d'Ambricourt, of the Theatre Sarah Bernhardt of Paris, who recited La Fiancée du Timbalier, a poem by Victor Hugo with musical adaptation by Francis Thome, with that clearness of tone and superb delivery expected from an artist of such reputation as the one who joined voice with Mme. Butler in the rendition of Bemberg's La Ballade Du Desespere. Mme. Butler also sang the aria Depuis le jour from Charpentier's Louise, Strauss' Ständchen and a group of American songs. Mme. d'Ambricourt further added to the enjoyment of the afternoon with several other recitations by French poets to music by French composers. As ever, Mme. Butler was beautifully gowned and her magnetism added considerably in winning her many new admirers. A recital well worth attending and which should be repeated here and be in demand elsewhere!

ARVID SAMUELSON PLAYS

At the Playhouse, Arvid Samuelson gave a piano recital which highly pleased his auditors, who were offered fine renditions of numbers by Brahms, Chopin, Mozart, Debussy, Friedman, Dohnanyi and others.

THE SHERWOOD ORCHESTRA

On January 17, a concert was given by the Sherwood Orchestra under the direction of P. Marinus Paulsen. The orchestra played well the Svendsen Swedish Coronation March, but was not as effective in the Ivanov's Caucasian Sketches, finding the latter too difficult for a student orchestra. This especially true of the first sketch, In the Mountains, which was given a ragged reading, but the three others revealed especially the beauty contained in the composition as well as the fine work of the Sherwood Orchestra woodwinds, its principal asset.

George Gordon, artist-pupil of Elsie Harthan Arendt, revealed a good voice that has been well trained even though here and there is noticeable a tremolo that will, no doubt, be corrected, as, though disturbing in the two first selections, it was hardly noticeable in Speaks' Sylvia and Glasgow-Hammond's Pipes of Gordon's Men, after which the baritone was compelled to add an extra. The soloist was well seconded by Edwin Stanley Seder, accompanist. Audrey Call, violinist, this year's winner of the Society of American Musicians' Young Artists' Contest, is only young in years, as she is already a mature violinist, as indicated by her beautiful playing of the last movement of the Mendelssohn concerto in E minor.

Georgia Kober, president of the Sherwood School of Music, and one of Chicago's most popular pianists, rendered with Leo Podolsky (another pianist, who though practically a newcomer in our midst, already ranks among the best), the Prelude and Fugue in A minor for two pianos by Daniel Gregory Mason. The Boston composer was on hand and he must have been elated at the remarkable ren-

dition given his very difficult composition by his Chicago interpreters. The number requires technicians of the first order, which were found in Kober and Podolsky, whose team-work was so perfect as to make it difficult to differentiate who was playing and this means ensemble of high order. That their success was not more emphatic was solely due to the nature of the work itself, which is written only for the dilettante and not for the layman.

GORDON STRING QUARTET

Continuing its Beethoven Festival at the Simpson Theater, Field Museum, the Gordon String Quartet delighted another large audience on January 16, through a splendid performance of the C major, A minor and C minor quartets. When it comes to making chamber music popular with the masses, the Gordon String Quartet takes first place, for all these interesting, well played and enjoyable concerts are listened to by large audiences whose enthusiasm is genuine. Beethoven in all his glory is represented by Jacques Gordon and his associates with such telling effect as to win the approval of dilettante and layman alike. This fine organization can always be depended upon to give of its very best, which means ensemble playing par excellence.

CIVIC ORCHESTRA CONCERTS

The Civic Orchestra of Chicago, Frederick Stock and Eric Delamarter, directors, will begin its series of four concerts at Orchestra Hall, January 30. An interesting program has been arranged and two soloists will appear—Anna Burmeister, soprano, and Joseph Brinkman, pianist.

WOMAN'S SYMPHONY ORCHESTRA

The Woman's Symphony Orchestra of Chicago gave its third concert of the season at the Goodman Theater on January 18. This orchestra will, no doubt, play a great part in years to come in the musical success not only of this city, but also of the Middle West. Many changes will have to take place, however, before the orchestra is placed on a safe basis. Symphony orchestras are not run without backing, and at the present time the Woman's Symphony Orchestra needs a good angel—one or more backers who will have faith in these excellent women musicians, who well deserve support. A guaranty fund should be raised, permitting this organization to announce that it will operate for many years to come. Then patrons will have faith in the orchestra inasmuch as they will understand that it is not a passing whim of some women to get together, but an organization that will add to the renown of Chicago

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as a music center. When this has been done, then the Women's Orchestra must become solely a woman's organization, as today various departments contain men who must blush to play with an orchestra that is called The Woman's Orchestra. Then, it would be well to have a conductor in no way connected with a school—a free lance, as it were—be he a man or woman. Due to the novelty, if nothing else, this orchestra should be booked throughout the Middle West, but funds are necessary and if there is in Chicago a well intentioned citizen desirous of helping an organization such as the Woman's Symphony, let him come forth at this time. This long article will take the place of a review of its third concert, as our plea should do more good for this orchestra than a review.

GALA CONCERT AT ORCHESTRA HALL

A gala concert for the benefit of The Refuge, a society for the relief of distress among Austrian children, took place at Orchestra Hall on January 18. Those who participated in making the evening highly enjoyable were Elsa Alsen, dramatic soprano of the Chicago Civic Opera; Rudolph Reuter, pianist; Ruth Breyspraak, violinist; Eugenia Van der Veer, soprano; Gordon Campbell, pianist and accompanist; the Little Symphony Orchestra and the Libushka Bartusek Ballet. Rudolph Reuter opened the program and his selections were marked with his customary brilliant playing. Here is a pianist who is heard many times during the season and who always gives of his best. Once again he showed his facile technic, his beautiful interpretation of the classics and of the moderns, besides revealing a tone of great beauty, either in dynamic passages or in lofty pianissimos. He made, as usual, a distinct hit with his auditors.

Elsa Alsen, one of the stars at the opera, is as happy in the concert hall as in theaters devoted to opera. She sang her numbers with her wonted artistry and her singing added greatly to the galaxy of the night. Eugenia Van der Veer has every requisite for the making of a brilliant career, for, added to a lovely soprano voice, well used, she also knows how to interpret the mood of a song, and she has an ingratiating personality that won her many new admirers. Libushka Bartusek, who heads the ballet department at the Chicago Musical College, and who was one of the principal dancers with the Chicago Opera Company under the late Campanini, is not only a ballerine of exquisite grace and brilliant technic, but she also knows how to impart her knowledge to others, as witness the several ballets given under her direction. She and her ballet made a hit all their own and materially added in keeping up the enthusiasm of the audience throughout the second part of the lengthy program. By the way, one of the numbers given by the Little Symphony and danced by the Bartusek cohorts was *Souvenir d'Orient* by Herman Devries, who, besides teaching voice is probably one of the most quoted critics in America and who finds time besides to write compositions that are found to have sufficient merit to be inscribed on programs by world renowned artists and orchestras.

CHICAGO MUSICAL COLLEGE RECITAL

Artist-students of the Chicago Musical College gave the January 16 program at Central Theater. Voice pupils of Herbert Witherspoon and Mme. Aurelia Arimondi; piano pupils of Edward Collins and Boguslawski, and violin pupils of Leon Sametini and Max Fischel, provided an afternoon of keen enjoyment.

REUTER PUPILS ENGAGED

Beth Bradley, artist-pupil of Rudolph Reuter, has been engaged to teach piano at the Lake Forest School of Music, Lake Forest, Ill.

Nevo Bergman, also a pupil of Mr. Reuter, has been teaching at the State University of Idaho, at Moscow, during this season.

ALMA MEHUS IN RECITAL

A piano recital at Lyon & Healy Hall on January 19 brought forth a most interesting pianist in Alma Mehus, who, in a well arranged program revealed the qualifica-

tions which make for a fine artist. Miss Mehus is gifted both technically and musically, and her individuality of interpretation makes everything she plays interesting. The recital was under the management of Hubert Schmit. A most interesting artist is Miss Mehus, who should be heard here often!

LAKE VIEW MUSICAL SOCIETY CONCERT

One of the most enjoyable concerts which the Lake View Musical Society has presented this season was that of January 10 in which Mildred Dilling, harpist, and Fredericka Gerhardt Downing were heard. Miss Dilling repeated her recent fine performance, once more convincing that here is a fine harpist who is completely the mistress of her instrument. Mrs. Downing, she of the lovely contralto voice, won her way into the hearts of the listeners through the sheer beauty of her song and charm of manner. In a group of German and some English numbers she gave abundantly of her fine art and her listeners were not slow in expressing their delight.

AMERICAN CONSERVATORY NOTES

The contests for appearance at the annual mid-winter concert of the American Conservatory have been of the usual high standard this season. The competitions in the vocal and violin departments have been completed. Those in the violin department will take place next week.

The third term of the Conservatory will start February 7. New classes in many of the departments will be commenced at that time.

James Sterling, basso, pupil of the vocal department, has been appointed soloist at the Normal Park Baptist Church.

The annual mid-winter concert of the Conservatory will take place at Orchestra Hall, February 9. Artist-students assisted by fifty members of the Chicago Symphony Orchestra, will give the program.

The American Conservatory of Music series of radio concerts is given every Sunday afternoon over station WGN, at five o'clock. The program of January 30 will be given by a chorus directed by Hilda Brown. Miss Herbert will be the soloist.

Joseph Lhevinne, world renowned pianist, will conduct a master class at the conservatory this coming summer. Already many lesson reservations have been made. Mr. Lhevinne will grant free scholarships to the most deserving students to be decided by competition.

Oscar Saenger of New York City, distinguished vocal instructor, will conduct a master class at the American Conservatory during the summer session of 1927. Mr. Saenger will offer a free scholarship of two private lessons weekly to the two best voices decided upon by competition. He will also offer a free scholarship in his Opera Class to be given to five different voices—soprano, contralto, tenor, baritone and bass.

MARK OSTER PRESENTS STUDENTS

Of unusual excellence and interest was the recital in which Mark Oster presented a number of his advanced students on January 19, which was listened to and heartily applauded by an audience which crowded the hall to suffocation. Mark Oster students are not presented in public until this able mentor knows they are ready. Thus, a recital by his pupils always means well-thoughtout singing and knowledge of what they are about. The greater portion of the program was devoted to opera arias, duets and trios. Being a prominent opera artist himself, Mr. Oster has the ability to impart his knowledge to others, as his students' fine work on this occasion proved. Those who contributed to the evening's enjoyment were Ewald Winter, Henry Lewandowski, Mildred Zell, Irene Nordgren, Otto Jensen, Ava Sprague, Celia Plante, Mary Krakowski, Father Kradowski, Josephine Lowe, Mary Berovitz, Sophia Ringa, Wallace Dailey, Sylvia Kepner and Paul Stogis. Both individually and together. Both are artist-pupils and worthy Mary Krakowski and Father Krakowski may be singled out for the particular excellence of their work, both in exponents of Mr. Oster's splendid method. Arias from *Tannhäuser*, *Tosca*, *Bohème*, *Orfeo*, *Butterfly*, *Martha*, *Zauberflöte*, *Barber of Seville*, *Pagliacci* and *La Forza del Destino*; duets from *Trovatore*, *Traviata*, *Aida*, and *The Marriage of Figaro*, and a trio from *Der Freischütz*, were well handled, besides numbers by Mendelssohn, Brahms, Dreier, Schubert, Schumann, Handel, and all reflected much credit upon the students and their efficient teacher. Fine accompaniments were provided by Elva Smolk Sprague.

ANNA GROFF-BRYANT STUDIO NOTES

Homer DeWitt Pugh, tenor, artist-pupil of Anna Groff-Bryant, and one of the leading singers of Northern California, was selected by the Vallesingers' organization for its annual presentation of Handel's *Messiah*, which is always the outstanding musical event of the holiday season. Mr. Pugh is the choirmaster at the First Presbyterian Church of San Jose, which has a chorus of sixty voices and a quartet of soloists. For the Christmas offering, Mr. Pugh gave Whitney Coomb's oratorio, *The First Christmas*. The assisting artists were Elizabeth Aten Pugh, organist, and Mildred Scott, pianist.

CHICAGO SYMPHONY CONCERT

The popular concert of January 13 was broadcast by radio, something new for Chicago Symphony Orchestra concerts.

Tschaikowsky monopolized the program for the regular weekly Friday afternoon and Saturday evening concerts, January 14 and 15. An all-Tschaikowsky program in this day and age is not the most thrilling or wholly enjoyable, yet with the orchestra setting forth in admirable fashion the Introduction and Fugue from Suite No. 1, op. 43 and the Manfred Symphony, and Frank Sheridan, as soloist, giving a brilliant account of the B flat minor piano concerto, there were many highly pleasurable moments. This was Mr. Sheridan's first performance with our orchestra and the splendid impression he made augurs well for future Chicago appearances.

Once again we had Eric Delamarter, the valuable assistant conductor of the Chicago Symphony Orchestra, to direct the Friday-Saturday program of January 21 and 22. Mr. Delamarter long ago proved his versatility with the baton, and though the program on this occasion was not of such build as to display the assistant conductor in his best light, it was well played under his direction and earned the public's approval. To begin with, there was the Berlioz overture to *Benvenuto Cellini*, following which came the second Sibelius D major symphony (not the

(Continued on page 49)

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Despite the prevailing excitement prior to Christmas, there were enough music lovers willing to postpone shopping and other holiday preparations long enough to sit quietly and enjoy a delightful program of songs offered by Julia Claussen at Alice Seckels' third Matinee Musical at the Fairmont Hotel, December 14. Mme. Claussen sang songs of varying sentiments and styles with such intelligence, feeling and musicianship that one feels when she has sung a song it has been really interpreted in the most complete sense of the word. Her mind is so alert and stimulative that as a consequence her audience derives from her much more than merely satisfaction for the ear. With the composer at the piano, Mme. Claussen sang Uda Waldrop's Grove Song which greatly appealed to the audience which insisted upon its repetition. The accompanist for Mme. Claussen's other numbers was Alice Bracey Taylor.

Alexander Koshetz and his Ukrainian National Chorus, with Max Pollikoff, violin-soloist, gave three performances at the Capitol Theater on the evenings of December 16, 17 and 18, under the local management of the Wolfsohn Musical Bureau.

The San Francisco Symphony Orchestra, under Alfred Hertz' leadership, gave a varied popular program in the Curran Theater, December 19. The soloist was Lajos Fenster, violinist and assistant concert master of the orchestra. The list of works presented was uncommonly substantial for this type of program. The opening number was the Prelude to Lohengrin. While Mr. Hertz' interpretation of this work has always been replete with beauty, it is difficult to recall any previous reading that was so great in spirit and fresh in feeling, so abounding in eloquence of detail and at the same time where the mystery of the music was so ideally maintained. It was played with rich tonal depth and sonority and with an orchestral sweep of stirring proportions. Lajos Fenster played the Mozart concerto in D major with delectable finish, broad musicianship and sustained beauty of tone. The lovely melodies of the Andante Cantabile were carried with an exquisite deftness and grace of touch. It was an enjoyable performance, one that certainly brought Mr. Fenster cordial applause. Another number that evoked admiration for its structure and gave many moments of delight, largely due to its grace of scoring and definite mood, was Humperdinck's Dream Pantomime from Hansel and Gretel. Full of Wagnerian recollections this music breathed of poetry and fantasy. Delibes' Ballet Suite, Sylvia, which closed the program, was conducted with Mr. Hertz' unflinching sense of rhythm and his customary spirit and buoyancy. Throughout the entire afternoon there were many outbursts of enthusiastic applause from the large audience.

The notable thing about the sixth pair of concerts of the San Francisco Symphony Orchestra, Alfred Hertz, conducting, in the Curran Theater, December 24 and 26, was the appearance of Misha Piastro, concertmaster of the organization, who gave a delightful performance of Goldmark's A minor concerto for violin and orchestra. Never has Piastro probed more deeply into the spirit of a composition or played here with a surer command of style. His breadth, his poise, his technical dexterity, his singular beauty of tone and his intensity of feeling impressed the capacity audience. The slow movement wherein Mr. Piastro showed a legato of surprising grace and resilience, was especially appealing. At the conclusion of his performance, Mr. Piastro was obliged to acknowledge many times the spontaneous and prolonged applause that witnessed the sincere appreciation of his work. Nicolas Miskowsky's symphony No. 5, in D major, a work new to San Francisco, was introduced upon these occasions. Of this score Mr. Hertz gave a superb production, one that demonstrated his clear analysis and comprehension of the music. Although reminiscent of Rimsky-Korsakoff, Tchaikowsky and even Debussy, the music itself is tremendously interesting and colorful; it is modern in its harmonic design and instrumental effects. A brilliant and sonorous rendering of the Prelude to Die Meistersinger ended the thoroughly pleasurable concerts.

Emilie Lancel, California contralto, has returned from a series of concerts in the Pacific Northwest where she added many successes to her already long list. Miss Lancel presented her special program, Three Centuries of Song, before many of the music clubs and similar organizations in that section of the country. 1927 promises to be a full year for this charming artist.

Nora Crow Winkler, an exceedingly well-equipped violinist, has opened a studio in San Francisco. She is the wife of John W. Winkler, American artist, who has won fame abroad with his set of San Francisco etchings.

The Social Service Section of the Pacific Musical Society is giving monthly programs at the different institutions for Shut-Ins, in charge of the following: Mrs. David Hirschler,

bi-monthly, at Letterman Hospital Ward 19; Mrs. Sigfried Strauss, at Old People's Home; Mrs. Herman Mueller, at Home for Incurables; Irene Meussdorffer, at Old Ladies' University Mound Home; Mrs. Walter Haube, at Protestant Episcopal Old Ladies' Home, and Mrs. A. Levin at Relief Home. Mrs. Philip V. Hein is chairman of this section.

Easton Kent, tenor, who was heard recently in a recital at the Fairmont Hotel, and Irving Krick, gifted young pianist who has just returned from a musical tour of the Orient, gave a charming program at the Tau Kappa Epsilon fraternity, Berkeley.

The Mansfeldt Club's sixty-first piano recital in the Mansfeldt Residence Studio was given by Eunice Ryder, who interpreted in a masterly fashion a stupendous program of piano literature. Frances Marshall and Violet Parry Caldwell presented the program at the Mansfeldt Clubs' Sixty-second piano recital. Both events were well attended and appreciated to the utmost.

Victor Lichtenstein, violinist, teacher and lecturer, presented several of his pupils in a recital at his studio.

News of particular interest to musicians and music lovers alike is contained in the announcement by the Wolfsohn Musical Bureau that in honor of the Beethoven Centenary there will be a series of three Beethoven evenings, the first two during January and the third in February, given in the jinks room of the Bohemian Club, the club having contributed the room out of recognition of the cultural value of these performances to the community. In the course of these three evenings, the entire quota of Beethoven sonatas, ten in all, will be interpreted by Misha Piastro, violinist, and Charles Hart, pianist. Both artists are well known to musical circles in San Francisco and enjoy enviable reputation as seasoned masters of chamber music.

The San Francisco Musical Club has passed the first four months of its present season and has given, to date, eight morning concerts at the Fairmont Hotel with its usual success. The officers of the club this year include: Mrs. John P. Coghlan, president; Mrs. E. W. Newhall, Jr., first vice-president; Mrs. Uda Waldrop, second vice-president; Mrs. Howell Ware, treasurer; Mrs. Charles Kendrick, business secretary; Mrs. Harry Haley, corresponding secretary; Mrs. Robert Malcom, recording secretary; Mrs. Emil Hahl, librarian; associate directors—Mrs. Douglas Cushman, Mrs. John W. Davis and Miss Olive Hyde.

Ernest Bloch, composer and pedagogue, is giving a series of ten instructive and highly interesting lectures at the San Francisco Conservatory of Music during this season. These lectures are entitled What Is Beauty in Music? and are attracting many musicians and music lovers who are eager to add to their knowledge and appreciation of music.

Prof. Joseph Greven, vocal pedagogue residing in the West, has recently published a little book entitled Mechanism of the Voice and Guide for Singers and Speakers. This treatise contains most valuable information and is a guide for those who want to improve and beautify their voices for singing as well as for speaking or regain them after apparent ruin or even complete loss. This manual may be used together with any good vocal method, exercises, vocalises and solfeggi. After conducting master-classes in Berlin for several years and preparing singers and speakers for prominent positions in Munich, Dresden, Berlin, Vienna, Hamburg, etc., Prof. Greven came to America choosing San Francisco as his place of residence.

The California String Quartet of the San Francisco Conservatory of Music made its first public appearance on December 17 at the Conservatory before a large audience of music students and their guests. The Quartet played before a capacity house and won its heartiest approval. The Beethoven Quartet, op. 18, No. 4, in C minor, was delightful in its grace and flowing melody. The personnel of the California String Quartet is as follows: Robert Pollak, first violinist and head of the violin department of the Conservatory; William Wolsky, second violinist, talented musician who was summoned from New York by the Conservatory; Romaine Verney, violist and leader of the viola section of the San Francisco Symphony Orchestra, and Michel Penha, cellist, who is the excellent solo cellist of the same organization.

Recently the San Francisco Conservatory of Music offered scholarships with Robert Pollak, head of the violin department and known as a violinist and teacher in Europe, and with Giulio Silva, master teacher of singing from the St. Cecilia Academy of Rome. These scholarships were open to all who were financially unable to pay for lessons, the requisites being that the student was planning a professional career and that his talent was found to be of unusual order. They included a complete conservatory course. Violin scholarships were awarded to Abraham Weiss and Albert White. Vocal scholarships were awarded to Salvatore Mesino, tenor; Eugene Fulton, baritone, and James McDonald, baritone.

San Francisco's contralto, Irene Howell Nicoll, appeared at the Saturday Afternoon Club, in Santa Cruz, from where reports come of her brilliant success.

Henry Cowell, young composer-pianist, whose vogue has been growing at a surprising rate during the last season or

two, left on December 26 for Chicago where he will appear at a recital of his own works in the near future. Mr. Cowell will also appear at a number of musical institutions in and around Chicago and will play at several private musicales. Cowell also will give a number of recitals in New York and other musical centers in the east. C. H. A.

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The fifth pair of symphony concerts had as guest soloist Albert Spalding, violinist. He played the Beethoven concerto for violin in D major, op. 61. The larghetto was given with a wonderful singing tone and the rondo was worked up to a fine climax with a verve and snap that brought him a whirlwind of applause. He was recalled again and again and both the orchestra and Conductor Rothwell shared honors with him for their excellent support. The orchestral part of the program opened with the Gluck-Mottl Ballet Suite No. 2 played for the first time in Los Angeles. The delicate spiritual beauty of the music was well brought out by Rothwell, and the tone poem of Strauss' Death and Transfiguration, was epic in its tonal magnificence.

The fifth popular concert at the Philharmonic Auditorium by the Philharmonic Orchestra presented a program that won general favor. Berlioz' Hungarian March from the Damnation of Faust was the opening number and the perfection of the rhythm was noticeably fine. Klenau's orchestral fantasy, Bank Holiday, Souvenir of Hampstead Heath, followed. This strictly modern composition improves with the second hearing. Ruth Reynolds, contralto, sang the solo as before. Massenet's Ballet Music from Le Cid was the outstanding point of the program. The applause was loud and continuous. Ruth Reynolds then sang Deems Taylor's Mayday Carol. The orchestral accompaniment in this was beautiful and unobtrusive. The song itself has particularly suited to the voice of this very young San Diego singer which is beautifully smooth and round. The Rachmaninoff Vocalise, op. 34, No. 14, gave the strings opportunity for some fine work. The Liszt Les Preludes closed a successful program.

L. E. Behymer brought the Manhattan Opera Company and the Pavley Oukrainsky Ballet to the Philharmonic Auditorium for a short but brilliant season. The dancers presented before every opera performance an elaborate spectacle. The first opera given was the new Namiko San, which has created such a favorable impression. Tamaki Miura appeared in the title role and won new honors for herself. The composer himself, Aldo Franchetti, conducted. Pagliacci was presented with Orville Harrold in the lead and Marie Williams as Nedda. In Madame Butterfly, Tamaki Miura made as usual an ideal Cho-Cho-San. Ada Paggi as Suzuki and Serge Radamsky as Pinkerton were excellent, as was Graham Marr as Sharpless. Rigoletto provided the concluding performance.

The Ukrainian Singers, under the leadership of Alexander Koshetz, gave a fine program at the Philharmonic Auditorium, December 22, sponsored by George Leslie Smith. They gave a finished performance and Max Pollikoff, violinist, was greatly applauded. They gave a different program, December 23, and still another, December 27.

Ilya Bronson, cellist of the Philharmonic Orchestra, presented the Symphony Club, of which he is the founder and leader, in a highly successful and artistic program at the Philharmonic Auditorium.

John Smallman presented the Los Angeles Oratorio Club, of 400 members, in the Messiah, before 6,500 people, at the Shrine Auditorium. Riccardo Martin, Julia Claussen, Blythe Taylor and Fred Patton were the soloists. B. L. H.

May Korb Lauded in Opera and Concert

May Korb has been appearing on tour in Humperdinck's Hansel and Gretel, and the critics have praised her splendid portrayal of the role of Gretel. In reviewing the performance in Danbury, the Danbury Evening News stated that "May Korb, possessor of a beautiful, full, rich soprano voice of dramatic power, was a well-nigh perfect Gretel. Her contribution to the performance was technical perfection of the role vocally and convincing illusion of childhood. Her acting and stage business were easy and graceful and not overdone, as might easily have been."

When The Messiah was given recently in Portland, Me., at the City Hall, the Portland Evening Express averred that "Miss Korb gave her various arias and recitatives most effectively, her voice being crystal clear and faultless in its tonal registrations while her interpretations were most appealing. Particularly noteworthy was her aria, I Know That My Redeemer Liveth." The Portland Press Herald appraised her singing as follows: "May Korb sang the soprano arias in a most appealing manner. The sweetness and clearness of her well-trained voice were demonstrated effectively in Come Unto Him, sung with emotional fervor and beauty of tone. Miss Korb interpreted the aria, I Know That My Redeemer Liveth, in an artistic manner, achieving a notable success by the loveliness of her voice, and the expression with which she sang the wonderful music."

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SALT LAKE CITY, UTAH

SALT LAKE CITY, UTAH.—A great deal of Christmas music was enjoyed by the Salt Lake public, terminating with the New Year's day presentation of Handel's Messiah at the Tabernacle. The Oratorio Society of this city engaged Mrs. Raymond Havens, Kansas City soprano, to appear in this presentation. All of the musical organizations of the L. D. S. University combined their efforts to make the fifth annual concert given by this organization on December 20 a successful one. The public was invited to enjoy this festival which was given free of charge. George H. Durham was in charge of the program with Frank W. Asper of the McCune School of Music and Art faculty and also one of the tabernacle organists at the organ. The feature number was the presentation of Heyser's Christmas cantata, Peace On Earth.

An entertainment in the form of an informal dancing party was given by the faculty and alumni of the McCune School of Music and Art of this city for the senior members of the student body, December 18. A brightly lighted Christmas tree and other decorations befitting the season added charm and yuletide cheer to the entertainment. The junior students of this school were entertained at their annual party, December 31.

The piano recital of Lilas Johnson, graduate of the McCune School of Music and Art, and a pupil of Edward P. Kimball, was an interesting musical event, a very entertaining program having been rendered.

Reginald Beals, eminent violinist, who returned recently from extensive study in the east, has been making a concert trip throughout the state of Idaho in the company of Mable Borg Jenkins, pianist, and Marguerite Summerhays, soprano of this city. The trip having been very successful, it is anticipated that they may return to this state within the near future.

The first of a series of musicales given by the Salt Lake Chamber of Commerce musical committee was enjoyed a few days ago at the club building. A large and interested audience was in attendance. Reginald Beals, violinist; William Peterson, pianist; Margaret Lyman, cellist, and Jessie Evans, contralto soloist, were the artists participating in this enjoyable program.

The musical students of the Intermountain area are manifesting interest in the first biennial students' contest of the National Federation of Music Clubs, according to Mrs. E. E. Corfman, president of the state organization. A large entry from Utah is anticipated. This contest is open to piano, violin and voice students, and is being staged by the national organization, with four national prizes of \$150 to be awarded. The nation has been divided into twelve districts, with Utah, Idaho and Wyoming comprising the Rocky Mountain District. Chairmen of the individual states are Mrs. T. J. Riach of Casper, Wyo., and Mrs. E. E. Corfman of Utah. Contestants must have resided in the United States for more than half their lives, and must have had at least ten years of musical training in this country. They must be between the ages of sixteen and twenty-four. The final contests are to be held in Chicago in April.

The men's glee club of the University of Utah is at present making a tour of the Pacific coast. J. M. Adamson is acting

as the booking agent for this organization, and they are booked to make from twelve to eighteen appearances, including the most prominent cities of California. The glee club membership included thirty-two singers, with the addition of Mary Ellen Hyland, soprano; the String Quartet, which made a successful trip to this district last year, and the Harmony Night Hawkes Quartet, whose membership is also included in the glee club.

Hans Lange Conducts New York Philharmonic

Hans Lange conducted the New York Philharmonic Orchestra's Saturday night and Sunday afternoon concerts last week and made such a real success that it would seem to be in place to give MUSICAL COURIER readers some information as to who he is. He was born in Constantinople of



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HANS LANGE

German parents and studied in Prague, his violin teacher being Sevcik. He made his debut in Berlin playing the Beethoven concerto. In 1905 he became concertmaster at Frankfurt, acting also as assistant conductor to Mengelberg. He also was conductor of the Bach Society in the same city and organized the Lange String Quartet, an organization well known in Germany. Three years ago he joined the New

York Philharmonic Orchestra and is now assistant concertmaster and assistant conductor. He has recently organized a string quartet which has already given some private concerts and will be heard in public some time in the future.

Mr. Lange considers himself a pupil of Mengelberg in conducting by reason of the fact that he has been so long his assistant both in Frankfurt and here, and has played so frequently under his baton. The recent concerts of the Philharmonic were in a way his American debut, although he conducted a part of a concert at the Stadium when Sokoloff was indisposed. He was enthusiastically received by two large audiences, and the press was favorable. The World says that he gave an excellent reading of Brahms' first symphony and that throughout the program he was less concerned with details than with the sweep of the music as a whole. The Sun states that Mr. Lange gave a thoroughly good and musicianly account of himself in an exacting program full of contrasts, and that the performance of the Brahms symphony was sensitive, well balanced and finely finished. The Herald reports that Mr. Lange did very good work and that the musicians seemed out to do their best for their colleague, and, instead of rising in the intermission, first gave him an ovation of their own, and repeated it at the close. The audience, continues the Herald, welcomed Mr. Lange warmly and he completed, what might have been an ungrateful task, with flying colors.

So America has a new conductor!

CLEVELAND, OHIO

CLEVELAND, OHIO.—The Greater Cleveland Lutheran Chorus, singing at Masonic Hall on December 19, provided a most interesting program appropriate for the Yuletide, and seemed to be singing even better than usual. The work done by this organization under the direction of F. W. Strieter in the last few seasons has been little short of remarkable and has served to put the chorus in the front ranks. On this occasion the program included the Sanctus from Bach's B minor mass; Schubert's Hymn to Jehovah (adapted by J. A. Parks), with soprano solo by Florence Wasson; Bach's Dearest Immanuel; two Bach chorales, and an arrangement by I. C. Strieter of Abide With Me, with alto solo by Ruth Strieter. Edward Rechlin, organist, played an interesting selection of unfamiliar music by Bruhns, Boehm and Leyden, as well as four Bach chorales and the D major fugue.

Every once in a while Nikolai Sokoloff, by popular demand, plays an all-Tschaikowsky program since all of musical Cleveland feels that he interprets the music of the Russian master as few can do. This year's all-Tschaikowsky program was played December 23-24 at Masonic Hall and gave us the Fourth Symphony which has been absent from our symphonic programs for several seasons. As usual, Mr. Sokoloff and his men gave it a soul-stirring presentation. Then there was the Romeo and Juliet Fantasia and the lyrical waltz from the Sleeping Beauty, and an interesting part of the concert was the first performance of a posthumous ballad, The Voyvode, which was recently published in Moscow. While not inciting great enthusiasm, the work was sincerely enjoyed by the large audience, which responded most generously to the Russian entertainment.

E. G.

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"I'll see if I can catch him by the coat-tails as he flies out of his office," said Aileen St. John Brenon of the Roxy Theaters Corp. press department, when a *MUSICAL COURIER* representative spoke of having a few words with Roxy. "There he goes now, wait a second!" she exclaimed, dashing after him. With all the confusion of being in temporary offices in the new building, and everyone as busy as possible, regardless of the riveting going on outside, the writer's hopes were low. Luck, however, was hovering about—and Roxy came back with Miss Brenon and led the way to his office.

"The *MUSICAL COURIER* was always a good friend of ours!" he said, waving the interviewer to a seat opposite his desk. "What can I do for you?"

"I want some news. When do you open? What?"

"Just a second!" with a genial smile, "of course I know when we will open, but I can't tell you right now—but very soon." It is rumored, however, that the opening is scheduled between the first and fourth of March.

SEATING CAPACITY OVER 6000

"Will you have new features?"

"With every modern equipment possible, of course," he flashed back. "We will have the greatest theater of its kind

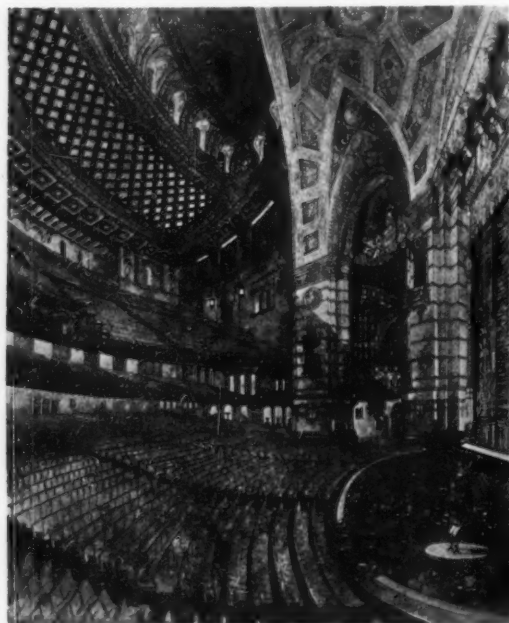
for many years and recently returned from abroad where he headed the chain of UFA theaters in Germany; Frederick Stahlberg, formerly assistant conductor of the Philharmonic Orchestra, and well known in motion picture circles; H. Maurice Jacquet, noted French conductor and composer, and Charles Previn.

"In these four men we have everything between the rapier and the broad-blade, and it is my plan to utilize their talents on a rotating scale which will focus attention to their particular merits, further my desire to present the finest music under auspicious conditions, and to keep the entire program throughout the day on a plane of continuous excellence.

"We shall give many beautiful novelties, some of which have seldom, if ever, been heard here. For instance, some of Delibes' things for the ballet—which also numbers a hundred. Our programs will include a medium between the symphony and ruff raff. Mind, I believe in jazz, but not too much of it! Our aim will be to appease the popular taste. With jazz at dinner, at the theater and at the night clubs all around us here, the new theater will raise its head in the midst and give amusement of the very best possible kind. I won't give too much music of the Beethoven or Brahms

INTERIOR AND EXTERIOR OF THE NEW ROXY THEATER (Inset) SAMUEL A. ROTHAFEL ("ROXY")

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in the world. A theater built on a luxurious and artistic scale where full scope for the development of ideas may be carried out.

"There is a seating capacity of over 6000; some of the seats on the mezzanine floor will be de luxe divan reserved. Two high speed elevators with combined capacity of eighty people will carry patrons to the balcony, and a marquee along the length of the building will take care of patrons in inclement weather. Back stage is a six-story building to be used for private projection rooms, dressing rooms, clubrooms, kitchen, tailor shop, in fact every convenience for what is promised as a 'city within itself.'"

The contemplated scale of prices at the Roxy is: (Evenings) \$1.00 orchestra; 60c balcony, and \$2.00 divans; (Mornings) 60c for orchestra, 40c balcony, and \$1.00 for divans.

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"We will have an orchestra of a hundred, with four highly competent conductors," he went on, "each on an equal basis. These are: Erno Rapee, who has been associated with me

order, for after a heavy dinner there would be a tendency to sleep, but rather things of popular appeal.

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It is said that the main console will have five manuals and pedal, with two separate three-manual consoles controlling special divisions of the organ, allowing a range for musical production never before attempted on any organ.

"Formerly, no matter how great the organ was, you couldn't get away from the fact that an organist only had two hands and two feet," said Roxy. The innovation at the Roxy Theater will indeed be a welcome one. In the Grand Foyer, which will accommodate 3,000 persons, there will be installed

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"For the ballet," continued Roxy, "we have the best man in his line, Leo Staats, celebrated master of the ballet of the National Opera of Paris. And our scenic artist is Clark Robinson, whom I consider one of the most progressive of the younger artists; he was with me at the Capitol Theater. We shall have some wonderful lighting effects for mood representation."

"Didn't you do that at the Capitol?"

"Yes—but it will be on a grander scale. Everything," with a wave of his hand, "will be on a grander scale. Rely on my word, I am a builder, not a destroyer! And I wish you'd say: 'To h... with tradition!'"

"I'll make 'you' say it."

And in the next breath, the familiar "God Bless You," so well known to radio fans, accompanied by a hearty handshake, brought interview to an end.

ON THE AIR AGAIN

However, there is one other important fact of particular interest to those who anxiously await the news; Roxy and his new gang will again be on the air. The radio broadcasting studio will contain the last word in modern equipment and will be one of the features of the Roxy Theater. Here they will broadcast to Roxy's numerous friends throughout the country on a more elaborate scale than perhaps ever attempted before.

Mozart in Miniature

At least one pair of New York eyes had never fallen on the interior of the Mayfair Theater (although it is right in the middle of town) until Tuesday evening, January 18, when the new Intimate Opera Company gave their first performance of Mozart's *La Finta Giardiniera*. No opera company could fail to be intimate in such a theater, which has barely room for four seats on either side of the central aisle and a stage which, though it does not lack in height, is very limited longitudinally. This little work, with which Mozart celebrated his coming of age, was written for the jolly old Elector of Bavaria and done for the first time at the Munich Carnival of 1775. Doubtless it was a very naughty little piece in those days but now that the whole first act has been lost and that Mozart himself made a re-arrangement of the original in Italian, so that it became a German light opera, the version we see today is a thing of threads and patches. The best that can be said for it is that it is no more foolish than the story of *Così fan Tutte*. The English version used had been especially prepared by a young man named Harrison Dowd and, on the whole, was very competent bit of work.

Richard Hale, who was the Orpheus of last year's Provincetown Playhouse production, sang and acted excellently as Nardo, the principal figure in the comedy, and Dorothy Chamberlin's Sandrina was good to look upon and more than passable to hear. The rest of the cast, which included Norma Millay, John Alexander Rogers, John Campbell, Weyland Echols, Helen Sheridan and Agnes George deMille, did their level best. Mr. Campbell and Miss Sheridan standing out particularly for good vocal work. Macklin Marrow conducted a small but earnest orchestra and the whole performance was under the direction of Helen Freeman. Costumes and scenery were in very good taste. The principal handicap to the production was the fact that the size of the stage forced very limited gestures if the Intimate Company was not to bang each other very intimately in the eve at every move. The organization proposes to add Orpheus to its repertory after a week or two, or *La Finta Giardiniera*—if as much.

The Moscow Theater Habima

Even though one does not understand the Hebrew language, a visit to the Cosmopolitan Theater, where the Moscow Theater Habima is holding forth, is entertaining and educational—educational in the sense that this little band of players does some extremely original and artistic work. To be sure there are several, for instance, like L. Warshawer, the Jacob in Jacob's Dream on Monday of last week and the Chonon in *The Dybbuk* the following night, besides Benjamin Zemach, who was capital as Semai in the former, and I. Govinskaya a striking Lea in *The Dybbuk*, whose

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ability stood out pre-eminently although the rest of the cast was also good.

In the last act of Jacob's Dream, the singing and general acting done by the archangels were impressive, Aron Meskin, as the Rock, displaying a voice of sterling quality. A large part of the dialogue in The Dybbuk is half sung, and the last act especially was notable for the finesse of the ensemble work and the altogether skilful handling of the situation.

It is not surprising that the performances the latter half of each week have been almost sold out, for the Habima players are well worth seeing, even if perchance there be some in the audience who can not understand the language.

Beau Geste a "Great Film"

Despite the fact that it is a melodrama, Beau Geste, now showing at the Criterion Theater, is a truly great film, some of the reasons being that it is directed by a master hand, several of the character roles are played with the utmost artistry, and in it is developed to a high degree the theme of brother love.

As part of the picture deals with life in the French Foreign Legion, it is meted that the prologue should be The Legion March, sung by ten or twelve Legionnaires, with a desert scene as the stage setting. This music is heard at appropriate times throughout the film and is very effective. Hugo Riesenfeld is responsible for the musical score, and at the outset it must be stated that he has very wisely chosen his material. He literally makes the characters talk, and reproduces in sound in a telling manner the action on the screen.

The motion picture of Beau Geste follows very closely the thread of the novel of that name by Percival C. Wren. In a delightful manner the childhood of the three devoted brothers is depicted on the screen. When they reach manhood these roles are taken by Ronald Colman as Michael ("Beau"), Neil Hamilton as Digby and Ralph Forbes as John. All three of them give sympathetic portrayals and are the lovable and loyal characters of the book. Undoubtedly the forceful and vital delineation of Noah Beery as Sergeant Lejaune is one of the most remarkable features of the film. He is every inch the overbearing, insulting and inhuman but uncannily brave soldier created by Major Wren. Mention also must be made of the fine acting of William Powell as the villainous Boldini, of the straightforward portrayal of Norman Trevor as Major de Beaujolais; gracious and dignified Alice Joyce as Lady Brandon, and charming Mary Brian, in the role of Isobel. Victor McLaglen and Donald Stuart were humorous as Hank and Buddy.

While Beau Geste is gruesome in spots—for there is plenty of battle and bloodshed, and the cruelties and hardships of the life of a Legionnaire are realistically portrayed, there also are many very beautiful desert scenes, with the vast expanses of sand, as well as many camels and houses and countless white robed Arabs. Beau Geste is a motion picture well worth seeing!

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The Mark Strand

Joseph Plunkett's Frolic at the Mark Strand Theater last week was especially delightful, and the concluding number made an ideal prologue for the feature picture, The Music Master, the action of which takes place in 1900, the time of high-necked dresses and long skirts with trains. The Frolic began with the first New York appearance of The Admirals, a group of men who sang a number of sentimental songs. Edna Burhans, in a charming Colonial costume, then sang in a clear soprano voice Grieg's Breath of April, following which the ballet and Mlle. Klemova, Nikolas Daks and George Kiddon gave a classical dance selection. Allan Prior scored such a tremendous success during his engagement at the Strand for the week of January 8 that he was reengaged for a second week, with a change of program. He sang the popular Questa o Quella aria from Verdi's Rigoletto in true operatic style and was given an ovation. His second number was Dorel's The Garden of My Heart, to which he was forced to add an encore.

The setting for An Impression of the Days of '90 was a "parlor" in which a party was in progress, and, judging by the stunts that were done, "a good time was had by all." Pauline Miller, soprano, sang in sentimental fashion The Sweetest Story Ever Told, and Mlle. Klemova and M. Daks did some very fine pantomime in their rendition of the polka. The male quartet worked hard and brought down the house with their wholehearted singing. The old fashioned schottische completed this part of the program, danced by the ballet, and also won spontaneous applause.

The feature picture, The Music Master, a Fox film and an Allan Dwan production, had an excellent musical accompaniment. One always thinks of David Warfield in connection with the role of the old Music Master, but in the screen offering the veteran character actor, Alec Francis, enacts this role and does it very effectively and appealingly. Lois Moran is sweet and lovable as the daughter, and Neil Hamilton, of Beau Geste fame, is handsome and manly as her lover.

The overture played by the orchestra consisted of a potpourri of Victor Herbert favorites and was well received by the Strand patrons. The conductors at this theater are Carl Edouarde, Alois Reiser and Jacques Grunberg. The Topical Review and an organ solo completed the program.

The Paramount

There was a very interesting program at the Paramount last week, featuring Opera versus Jazz all the way through the introduction. The overture was called Gems from Grand Opera, well played under the direction of Irvin Talbot by an orchestra that is not half large enough for the size of the house. This petty economy is worthy neither of the theater nor of Paramount itself. For the jazz lead, the Foursome Quartet, "Four Boys from the Golden West," sang songs of today. Opera came back with the duet from the church scene of Faust, with Arturo Imparato as Mephistopheles, and Rosalind Ruby, the lingerie shop soprano discovered by Queena Mario, a rather inadequate Marguerite. Jesse Crawford, the crack organist, had a contrast all to himself, following Just a Bird's Eye View of My Old Kentucky Home with the Miserere from Trovatore, in both of which numbers the huge organ, as one might say, laid down on its side, rolled over, and sat up and begged at the command of his facile and extraordinary fingers. Continuing, Boyd Senter, whom somebody ventured to call the "King of Syncopators," sang jazzy things with Jack Russell at the piano, and Mabel Hollis came back decorously with some well sung modern ballads. The operatic side ended with an effective presentation of the quartet from Rigoletto, done in costume and with action, and sung by Leonora Cori, Adelaide DeLoce, Georges Dufranne, and Benjamin Landsman. The picture was excellent, made from the play, The Pottery, by J. P. McEvoy. W. C. Fields, supported by a competent company, did Pa Pottery with an exquisite, quiet humor that was telling.

The Capitol

Flesh and the Devil, featuring John Gilbert and Greta Garbo, has broken all records at the Capitol Theater and, for the first time in seven years, the film is being shown the third week. After viewing this super Metro-Goldwyn-Mayer production it is not astonishing that such interest and enthusiasm should be manifested. Flesh and the Devil is a very strong masterpiece and quite magnificently done. John Gilbert and Greta Garbo handle their respective parts with all the finesse of their artistry and Lars Hanson, a newcomer to America filmdom, should make a place for

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himself in this country before long. He has all the qualifications for popularity. In a word, Flesh and the Devil can certainly be classed among the better pictures.

The musical program surrounding the picture was short but finely chosen. Julia Glass, who has been a Capitol favorite for seven years, gave a beautiful rendition with the orchestra, of the first Tchaikovsky concerto, always popular, after which came the Topics. The ballet—Moon Dreams and Sun Beams, featuring Joyce Coles and John Triesault—used the Beethoven Moonlight Sonata for the first part, participated in by the ballet corps and the Chester Hale Girls. For the second half, the principal dancers employed the Bemberg Waltz Song, assisted by the ensemble, with Caroline Andrews singing the refrain in her sweet and clear voice.

JOSEPHINE VILA.

CHICAGO

(Continued from page 45)

most inspiring music), the first performance in Chicago of Carl McKinley's Masquerade, Catalonia by Albeniz, and the program closed with three symphonic dances by Grieg. Conductor Delamarter and the orchestra did their best with this array of music and succeeded in making most of it interesting.

The McKinley number was conducted by its composer, who proved that he knows the orchestra well and that he understands how to keep the interest of the listeners throughout his number, which is atmospheric, colorful, spirited and truly American. A bit of "jazz" here and there adds to the crispness of the composition, which the orchestra, under the composer, gave a highly spirited reading. Both composition and composer proved highly successful with the listeners, who recalled Mr. McKinley many times.

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PITTSBURGH, PA.

PITTSBURGH, PA.—A magnificent choir of sixty sopranos, fifty contraltos, forty tenors and fifty basses, making a total of 200 selected voices, presented Handel's Messiah in Carnegie Hall under the direction of Ernest Lunt.

Considerable attention is drawn to the series of organists' recitals taking place in the Church of Ascension, under the direction of Daniel Phillippi, presenting a number of local artists. Julian R. Williams, organist at St. Stephen's Church, Sewickley, has already been heard, while recently Arthur B. Jennings, Jr., gave an especially fine program.

Reese R. Reese, baritone of Christ Methodist Episcopal Church, made his debut in Chicago when he assumed his baritone role in The Victory of St. Garmon, which was performed by the Haydn Choral Society of that city.

The initial concert this season of the East Liberty Orchestra took place in the Schenley High School Auditorium, with Mathilda Flinn, dramatic soprano, as soloist. The East Liberty Orchestra holds its rehearsals in the Schenley High School as part of the evening school course. The orchestra was formed in 1919 at the East Liberty Y. M. C. A. and is under direction of Oscar Demmler.

The Royal Welsh Ladies' Choir, under the direction of Gertrude Gronow, was heard in two benefit concerts for the Allegheny Day Nursery and Temporary Home for Children of the Northside.

In the Pittsburgh Musical Institute recital room, William H. Oetting gave his second recital, offering a Bach-Handel program. Mr. Oetting was assisted by Romaine Smith Russell, soprano; Mary Redmond, violinist, and Dallmeyer Russell, pianist.

In the P. M. I. recital room there was a lower intermediate recital, the following pupils taking part: Helen Lang, Helen Fawcett, Elenore Mason, Jack Seibert, Vinnette Cook, Clarissa Fricke, Wanda Przanowski.

Regina Spilker Linn, soprano, and Melvin Hemphill, baritone, gave a song recital in the recital room of the Pittsburgh Musical Institute.

A special musical program in observance of Christmas was given at the chapel service at the Carnegie Institute of Technology, under the direction of the department of music. Elinor Stenson and a double chorus of the music department rendered several selections, assisted by Matthew Frey, a Carnegie graduate, as organist.

Ferdinand Fillion has announced a series of recitals at the studios. A unique feature of the program to be given

is the fact that they are made up of solos, concertos and sonatas requested by the student body.

The Prince of Peace, a sacred cantata by J. Truman Wolcott, was presented by a chorus of the Oakland Presbyterian Church. Mrs. Fred Jones, Mrs. Joseph Wilkins, Mrs. Harry Jones, William Stevens and Benjamin Davies were the soloists.

The choir of the Mt. Washington Baptist Church sang the cantata, The First Christmas, by Barnby. Carrie Adams was the soloist.

Mary Margaret Patterson and Bernice Zediker of Washington, Pa., pupils of Mrs. M. E. Thompson, were presented in a piano recital in the studio of Mrs. Thompson.

The following piano pupils of Grace Porritt and Jane Elliott of the Butler School of Music gave a recital recently: Mary Bray, Theresia Parison, Ethel Gallagher, Edna Keefing, Mabel Heist, Leona Abes, Evelyn Sperry, Rose Lewis, Nancy Craig, Joseph Bordinaro, Margaret Dutter, Hazel Currie, Jane Huseilton, Marie Frederick, Mildred Tauber, Bonita Schoier, Goldie Sharpe, Henry LaMotte and Dorothy Wydeman.

The pupils of Margaret Seaman entertained their friends with a program of piano music at Miss Seaman's home in Washington, Pa. The following pupils took part: Suzanne Krause, Kathryn McKinney, Mary Westlake, Jane Murray, Donald Boyer, Jane McClure, Jim Maxwell, Donald Emerick, Dorothea Silverman, Dora Rosengreen, Betty Krause, Betty Zeit, Catherine Irwin, Betty Maxwell, Margaret Riggs, Anna Jane Fray, Mary Sullivan, Mary Brennan and Gretta Rosengreen.

A program presented by the Youngsville High School Orchestra and Glee Club, in the White Auditorium, was heard by an appreciative audience.

The members of the Woodlawn Musical Club held their regular meeting in the First Presbyterian Church. Mrs. Robert Creighton was the hostess and Mrs. Rueben Kelley, Mrs. H. A. Kruger, Kathleen Roberts, Mary Orr, Mrs. D. T. Johns, Mrs. C. R. Elliott took part in the program.

The program for the December Musical Festival was presented in the Lincoln School in Ellwood City. Over a thousand pupils took part in presenting the concert, which was under the direction of O. E. Bartel, supervisor of music in the Ellwood City schools.

The Uniontown Music Club held its regular meeting and the program was presented by the men of the club under

The glee clubs of the McKeesport High School made their debut in the auditorium of the Tech School. The instrumental division is under the direction of Edward Stribny and the vocal under the direction of Kathryn Carey.

An interesting program was presented by the Schubert Club of Oil City when a number of vocal and instrumental solos were given.

The Monday Musical Club and the music division of the Current Events Club of Washington, Pa., gave a concert in the First Presbyterian Church.

The violin students of Samuel Simcox, Jr., of Charleroi, gave a recital at the high school auditorium. They were assisted by Jean DeBacker, Pittsburgh; Alice Peach, Margaret Perkins, of Dermont, Gladys Dale and Mrs. Samuel Simcox.

George Liebling Compositions in Demand

In addition to the songs of George Liebling which are so much in demand, also his piano compositions are chosen by many artists for their concerts. On December 31, over WRNY radio station, Leo H. Dustin, pianist, featured an "all Liebling program" and also for his recital on February 21 in New York at Steinway Hall Mr. Dustin is going to play a group of Liebling's piano works. There is already a "George Liebling Club" at Alberta Lea, Minn., which propagates the works of this master, and other clubs of the kind are being founded in many towns where Mr. Liebling has played in public and has held a master class.

Franchetti's Namiko San Successful

Last season the Chicago Civic Opera Company gave the premiere of Aldo Franchetti's latest opera, Namiko San, especially composed for Tamaki Miura. Since then the Manhattan Opera Company has produced the work on tour with Mme. Miura in the title role and Maestro Franchetti as conductor. The success it has achieved everywhere is a distinct tribute to the talent of the composer. When the work was given in Portland, Ore., the Oregon Daily Journal

said of it: "Namiko San, the new opera based on a very old Japanese drama, was sung here for the first time and won acclaim as a work of originality of thought and cleverly written music in the style of the contemporary Italian school, such as that of Puccini, Mascagni and Wolf-Ferrari." The Sunday Oregonian said that "Aldo Franchetti, evidently alive to the latest progress in the science of instrumentation, was happily unable to respect the fashion of being tedious in his composition. Moreover it is apparent that his music is Japanese only in flavor; he avoided pungency, eccentricities of rhythms, as he would the plague. He was undoubtedly clever..."

Claussen "Especially Distinguished" Cast

When Julia Claussen sang Brünnhilde in Die Walküre recently with the Metropolitan Opera Company in Philadelphia, the Record bore the following striking paragraph concerning the artist's unusually successful performance: "Perhaps the surprise of the evening was the superb singing of Julia Claussen, cast as Brünnhilde—not that fine work would not be expected from this great artist, but that a contralto could so distinguish herself in a soprano role. We have heard numbers of mezzo-sopranos endeavor to sing the valiant Valkyrie maiden, the great role of those supreme artists, Nordica and Gadski, but we have never heard one—in the terminology of the street—'get away with it.' Claussen not only sang the highest tones of her part easily and brilliantly, but she was one of the best Brünnhildes ever seen at the Academy. She possesses those rare endowments of vitality and buoyancy, two essentials in the enactment of the role, which vocally was a consistent joy. The beauty, pathos and power of her voice were never enjoyed more than last night."

Rudolph Thomas "a Musicianly Conductor"

Rudolph Thomas appeared as guest conductor of the Cincinnati Symphony Orchestra on January 2, and according to critical report guided the orchestra through the melodic mazes of the program with musicianly zeal and scholarly precision. In commenting on the concert, the Cincinnati Enquirer noted that "There is a slight aloofness about Mr. Thomas which may not appeal to those who like theatrical display, but the true student cannot but appreciate his manifold merits as a conductor. He is one of those conductors who evoke the admiration of a few rather than the enthusiasm of the many." The Cincinnati Daily Times-Star declared that "Mr. Thomas opened the year's music season with great éclat. There was a very fine audience gathered to hear the music, a propitious augury, perhaps, of the interest in concerts for the coming year."

Mr. Thomas also scored a success when he directed the Cincinnati Symphony Orchestra in the third Concert for Young People at Emery Auditorium on January 4.

Cherniavskys Complete Spanish Tour

The Cherniavsky Trio, after giving a London recital at Queen's Hall on November 30 last, left for Spain, where they completed such a highly successful tour before sailing for this country, that they will return there under the auspices of the Philharmonic Society again next season for an even more extended tournee. The artists' first American engagement of the season was in Paterson, N. J., on January 11 to be followed by a protracted tour of the country that will last until May 1.

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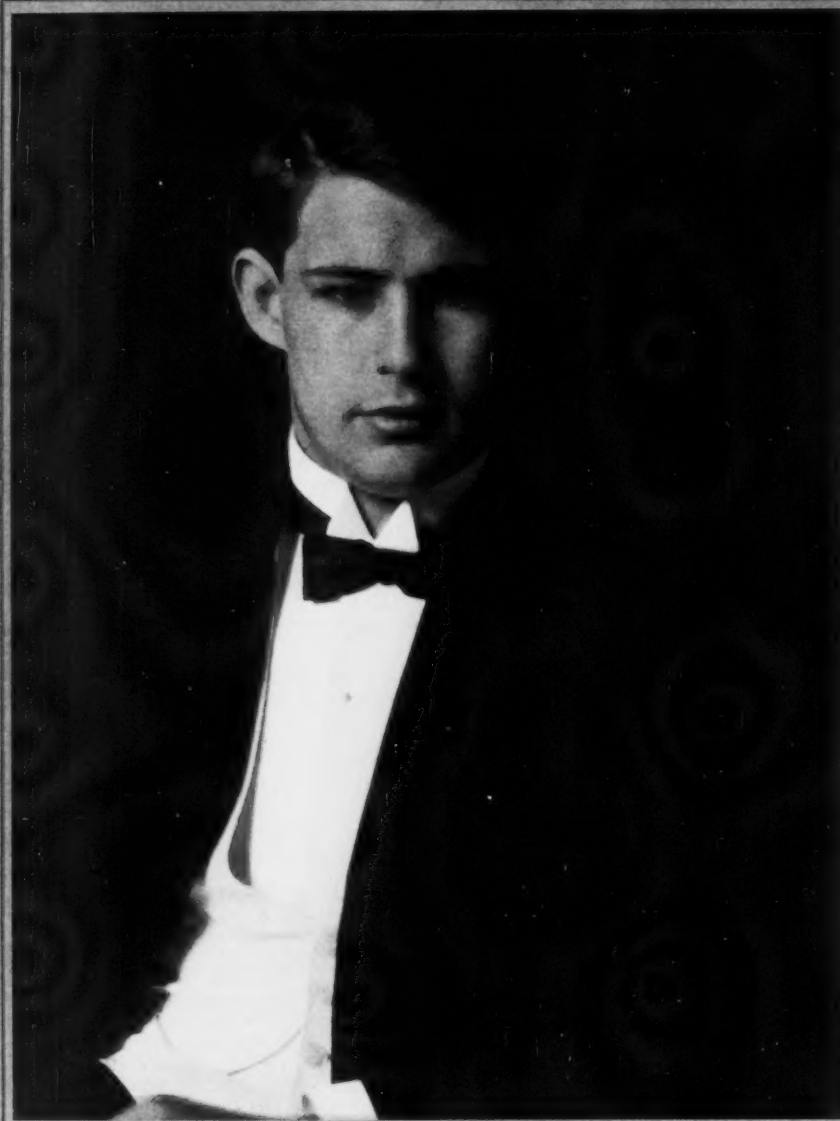


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